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TROUBLE.

ROYAL ACADEMY

PICTURES

1898

ILLUSTRATING

The Hundred and Thirtieth Exhibition of the Royal Academy

64282 s

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

V. g 5

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

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17 × 22 CLOVELLY PIER (*Water-Colour*).

C. Napier Hemy, A.R.A.

THE ROYAL ACADEMY EXHIBITION, 1898.

INTRODUCTION.

For the first time for several years it becomes the pleasant duty of the critic to bear witness to the quite unusual interest of the annual exhibit—an improvement in general character which has been acknowledged on every hand. This improvement, it is satisfactory to recognise, is not due to the superlative merits of any particular works in painting or sculpture. A few such, in actual fact or by comparison, are to be found in every annual Academy exhibition; and it is they, it is true, which are commonly held to give the tone to the whole and, so to speak, to mark the time of its onward march. But this year, more notably than in the recent past, the phenomenon of conspicuous advance is as clearly seen among the rank and file as among those who are recognised by right of reputation and talent as unchallenged leaders.

And yet this advance is perhaps not so much that of actual accomplishment as of intention, made evident by a quality of vivacity, energy, and purpose, the more remarkable as the recent disappearance of those who have hitherto sustained the high watermark of English art might have been expected to result in the lowering of the standard. Yet the opposite appears to be the case; encouraged and actuated in some sort by the law of compensation, the younger men have risen to the occasion which opportunity has offered.

A curious circumstance which will probably be noticed by every visitor to the Academy is that, with a partial exception, nearly every picture contributed by French artists of wide reputation, characteristic though it may be, utterly fails to hold its own in the exhibition. At the same time, it is gratifying to realise that even those artists who have received their education in France—and have thus become the Anglo-French wing of the English school—have succeeded in extracting the full benefit of their foreign training without sacrificing their individuality, and,

above all, without stumbling into the pitfall which the very merits of the French system prepares for the unwary. These painters form, indeed, a brilliant phalanx, among whom Mr. Waterhouse, Mr. Clausen, Mr. Stanhope Forbes, Mr. La Thangue, and Mr. Bramley are among the most distinguished. No one could mistake their pictures for the work of Frenchmen, as is commonly the case with the French-taught artists of nearly every country. The same can hardly, perhaps, be said of Mr. Sargent and Mr. Shannon. As Americans, their receptivity is, no doubt, more sensitive and greater in proportion as their racial individuality of temperament is less; more elastic and self-adaptive, they have greater facility in assimilating the virtues they seek to acquire, but in so doing they sacrifice to no slight degree their national personality, which, whatever its defects may be, must always remain one of the most interesting and most valuable qualities in a work of art.

It is difficult to say in what particular section of art the present Academy excels. There is so much that is interesting in every section save, perhaps, in that of serious painting of the nude; for alike in the departments of subject- and figure-painting, of portraiture and landscape, of sculpture and water-colour, the standard is kept with remarkable equality, and, it may be added, with piquancy. Of all of these sections an accurate representation will be seen in the following pages; and if it be found that the collection is not entirely complete, the lacunæ must be attributed to commercial or other considerations on the part of the artist, and not to lack of zeal on that of the editors, nor of enterprise on that of the publishers. Moreover, as has already been suggested, the absence of a few specific pictures is this year of less moment than has been the case on previous occasions, when a handful of leading works would practically monopolise the main interest of the exhibition.

THE GUARDS' CHEER: CRIMEAN VETERANS OF THE GUARDS CHEERING HER MAJESTY THE QUEEN DURING THE DIAMOND JUBILEE PROCESSION.

HUBERT HERKOMER, R.A.

(By Permission of the Fine Art Society, the Owners of the Copyright.)

In one respect a publication such as this holds the advantage over the exhibition of which it is but an echo. It annuls such blunders or injustice of hanging as are inseparable, it appears, from every great exhibition, however well conducted, and sets before the public, with equal courtesy of respectful introduction, every work with which it deals. Whether or not the original be "skied" on the walls of the Academy, the reader has here no greater difficulty in judging of its merits than of the favoured canvas on the line, while the size of the pictures printed under each reproduction enables him to make a fairly accurate estimate of its relative importance. This is the advantage which we must set against the natural drawback involved in the inevitable sacrifice of colour. Photography is the great leveller of art, sweeping a concealing hand impartially over merits and defects; and a work such as this may fairly claim to be, in some sort, a mirror of the year's art, not only serving as a record, but possessing, it is claimed, artistic merit beyond what it has hitherto possessed.

The sculptural works—at least the finest of them—may not be the most elaborate, such as are produced in France and Belgium; but the spectator must bear in mind what is so often forgotten, that whether in painting or in sculpture, as in literature, it is more difficult to transform a single figure into a fully-expressive work of art than to fashion a group which, by its complication, offers adventitious opportunities to the artist to produce an effect.

It is, perhaps, impossible to assert that any young man's name, hitherto unknown, has this year sprung suddenly into the light; but what is of far greater and more encouraging significance is, that a number already favourably known—such, for example, as Mr. Hugh Riviere—have given evidence of effective advance in their art. This is the really striking and gratifying note of the exhibition of 1898—this is the hope that is being brightly realised by the expiring century.

M. H. SPIELMANN.

ROYAL ACADEMY PICTURES, 1898.

PART I.

50 × 48

A SUSSEX CIDER-PRESS.

H. H. La Thangue, A.R.A.

48 × 30

A WINTER FAIRY.

JOHN MACWHIRTER, R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)

44 x 27

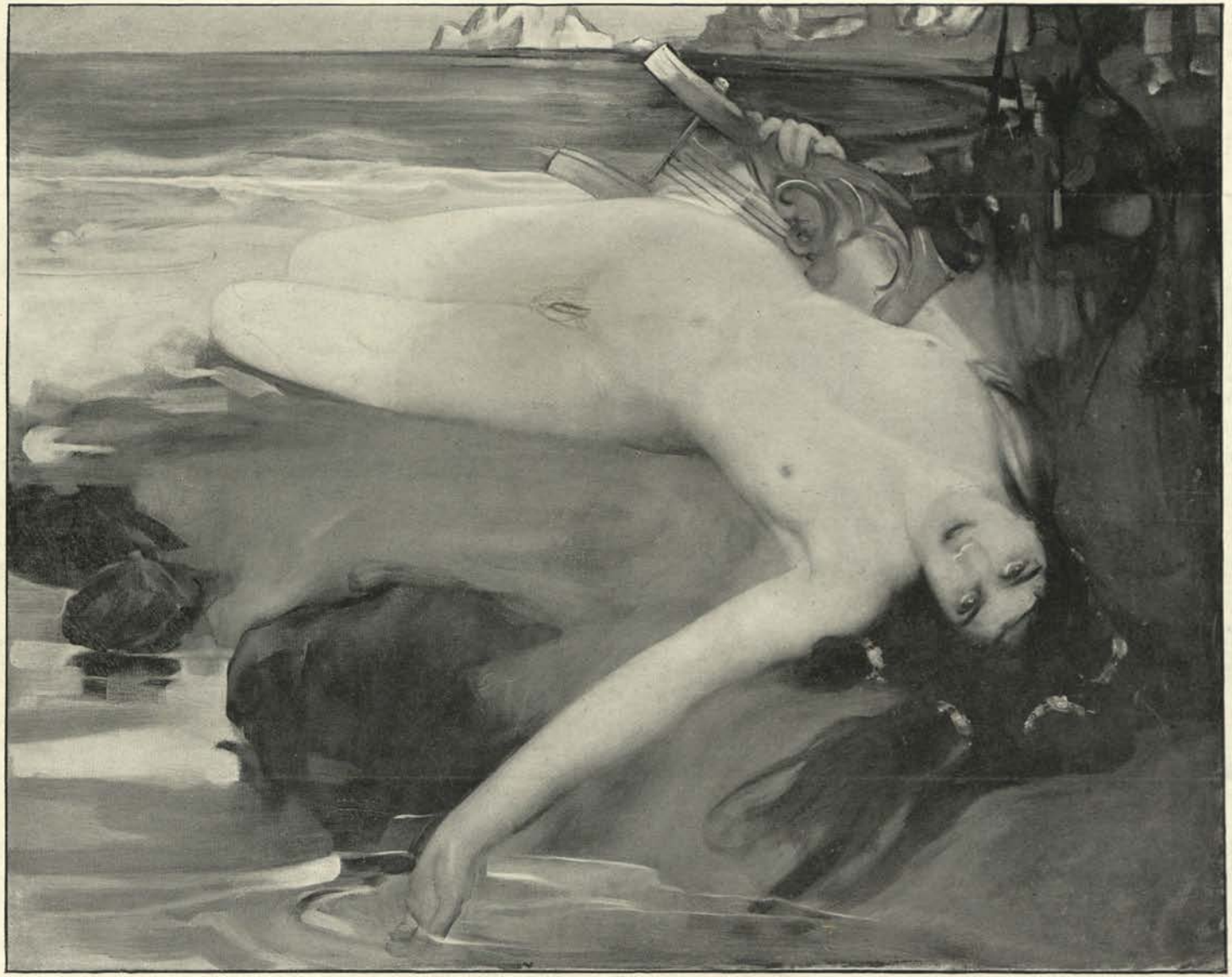
ON THE PONTE DELLA PAGLIA, VENICE.

WILLIAM LOGSDAIL.

48 × 72

ABOVE THE MILL.

DAVID MURRAY, A.R.A.



40 × 53

SAPPHO.

LAURENCE KOE.

32 × 72

AN EGYPTIAN VILLAGE: DRIVING HOME THE GEESE.

FREDERICK GOODALL, R.A.

60 × 40

GOOD KING WENCESLAS.

"Page and monarch forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather."

G. Sheridan Knowles, R.I.

24 × 18

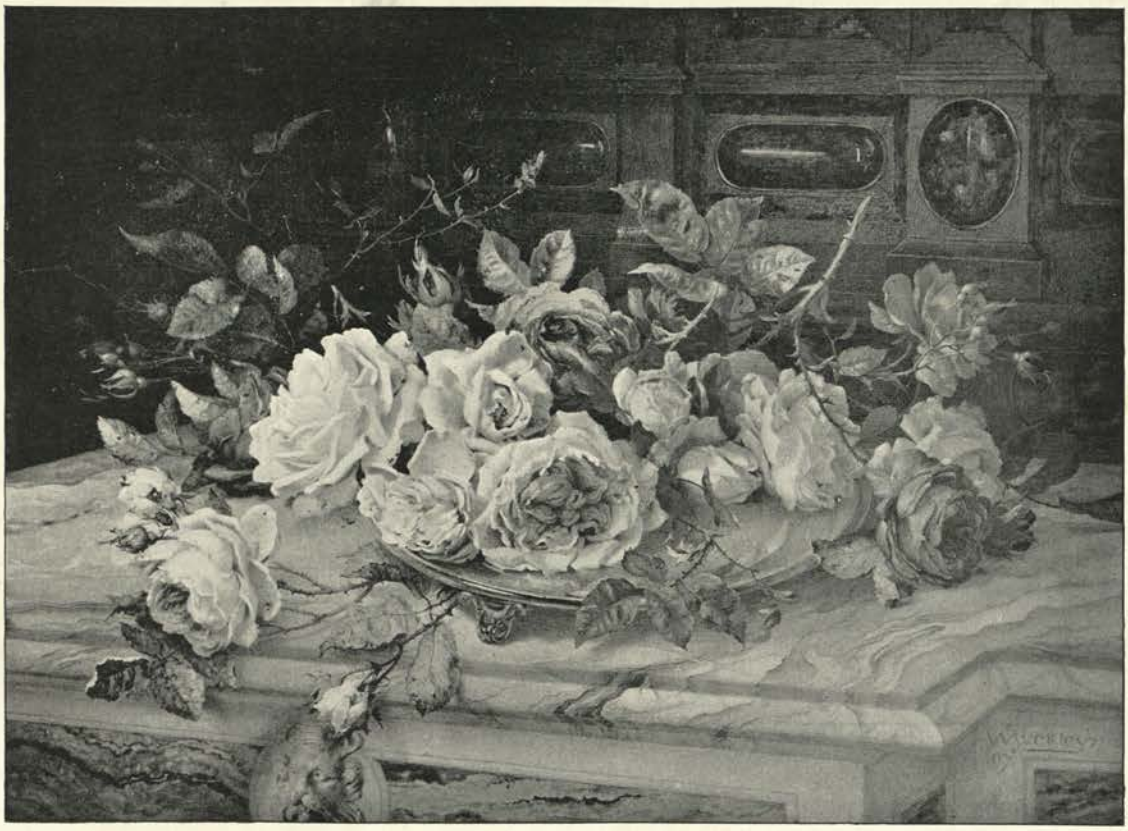
AN OLD MASTER.

CARL SCHLOESSER.

11 × 14

COOKHAM MILL.

G. A. Storey, A.R.A.



24 × 30

ROSES.

W. J. Muckley.

52 × 29

ETHEL.

RALPH PEACOCK.

14 × 10½

AN EVENSONG.

MARIE SEYMOUR LUCAS.

(By Permission of Mr. Thomas M. MacLean, the Owner of the Copyright.)

58 × 70

TROUBLE.

THE HON. JOHN COLLIER.

41 × 54

AN OLD FARMYARD.

HAROLD SWANWICK, R.I.

54 × 64

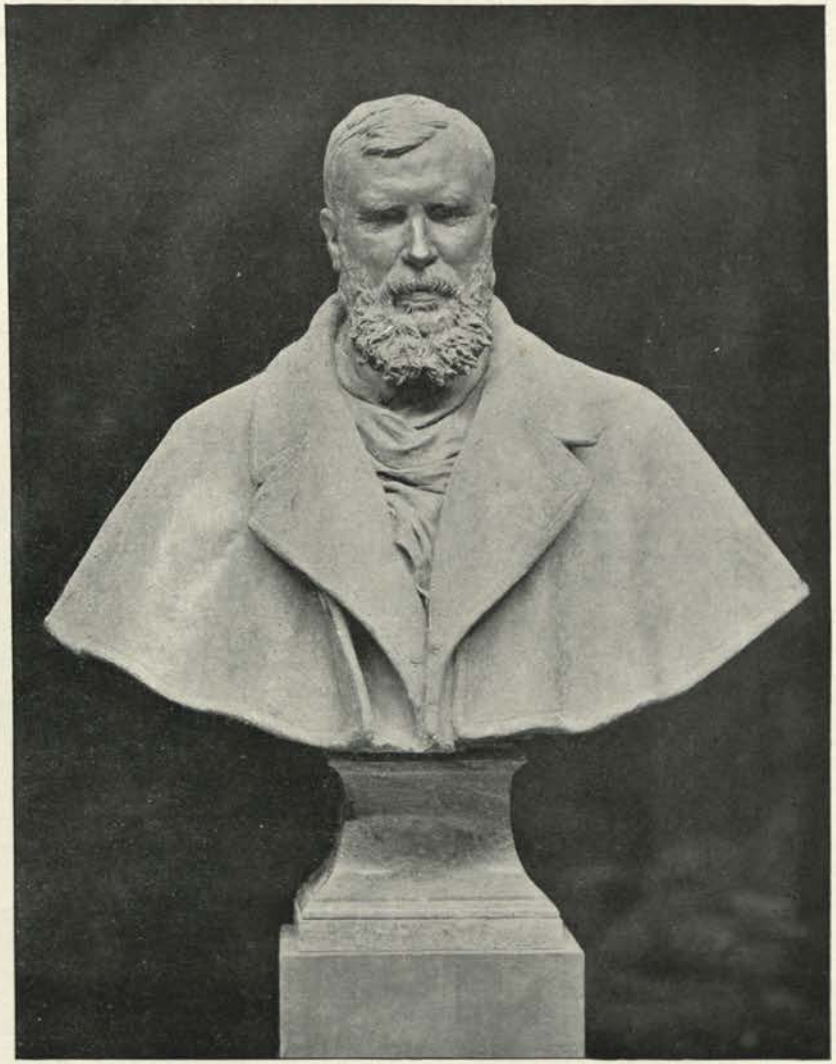
THE THRESHING FLOOR.

RALPH HEDLEY.

36 × 28

MRS. CHARLES HOARE.

WALTER W. OULESS, R.A.



Life-size

A PORTRAIT BUST (*Bronze*).

E. ONSLOW FORD, R.A.

28 x 36

THE END OF THE LAKE.

ERNEST PARTON.

126 × 114

THE EARL AND COUNTESS OF HARRINGTON.

A. S. Cope and John Charlton.

78 × 69

A DALESMAN'S CLIPPING: WESTMORELAND.

FRANK BRAMLEY, A.R.A.

60 × 43

A COUSIN FROM TOWN.

WALTER LANGLEY, R.I.

12×18

AFTER THE DUEL.

JOHN A. LOMAX.

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$13\frac{1}{2} \times 18\frac{1}{2}$

A FAIR WIND *(Water-Colour)*.

C. NAPIER HEMY, A.R.A.

48 × 72

MILKING-TIME.

YEEND KING, R.I.

41 × 62

SUMMONED TO WATERLOO: BRUSSELS, 16TH JUNE, 1815—DAWN.

ROBERT HILLINGFORD.

44 × 72

WHERE PEACEFUL WATERS GLIDE.

B. W. Leader, R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)

36 × 54

A FAIRY'S WOOING.

CHARLES SIMS.

28 x 36

IMOGEN.

"Thou shalt not lack
The flower that's like thy face, pale primrose."

ELIZABETH STANHOPE FORBES.

48 × 72

THROUGH THE FOREST.

E. C. Johnson, R.I.

34 × 48

A LITTLE MORTGAGE.

W. Dendy Sadler.

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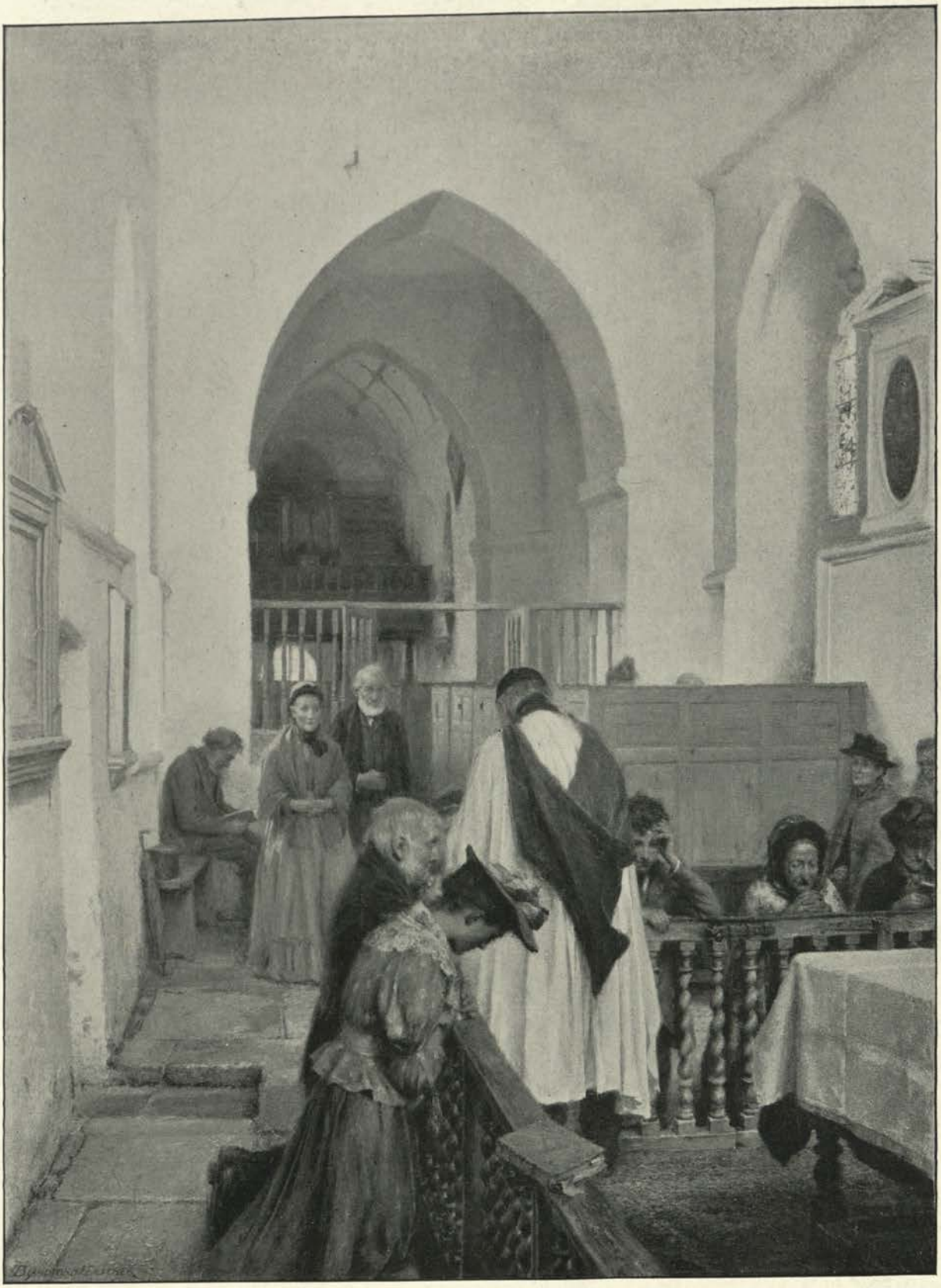


48 × 36

SACRAMENT SUNDAY.

"He to the lowly soul
Doth still Himself impart."

BLANDFORD FLETCHER.

27 inches

MRS. HUGH WELLS ARMSTEAD (*Marble*).

H. H. Armstead, R.A.

[Copyright is in every case strictly reserved.]

17 ft. × 10 ft.

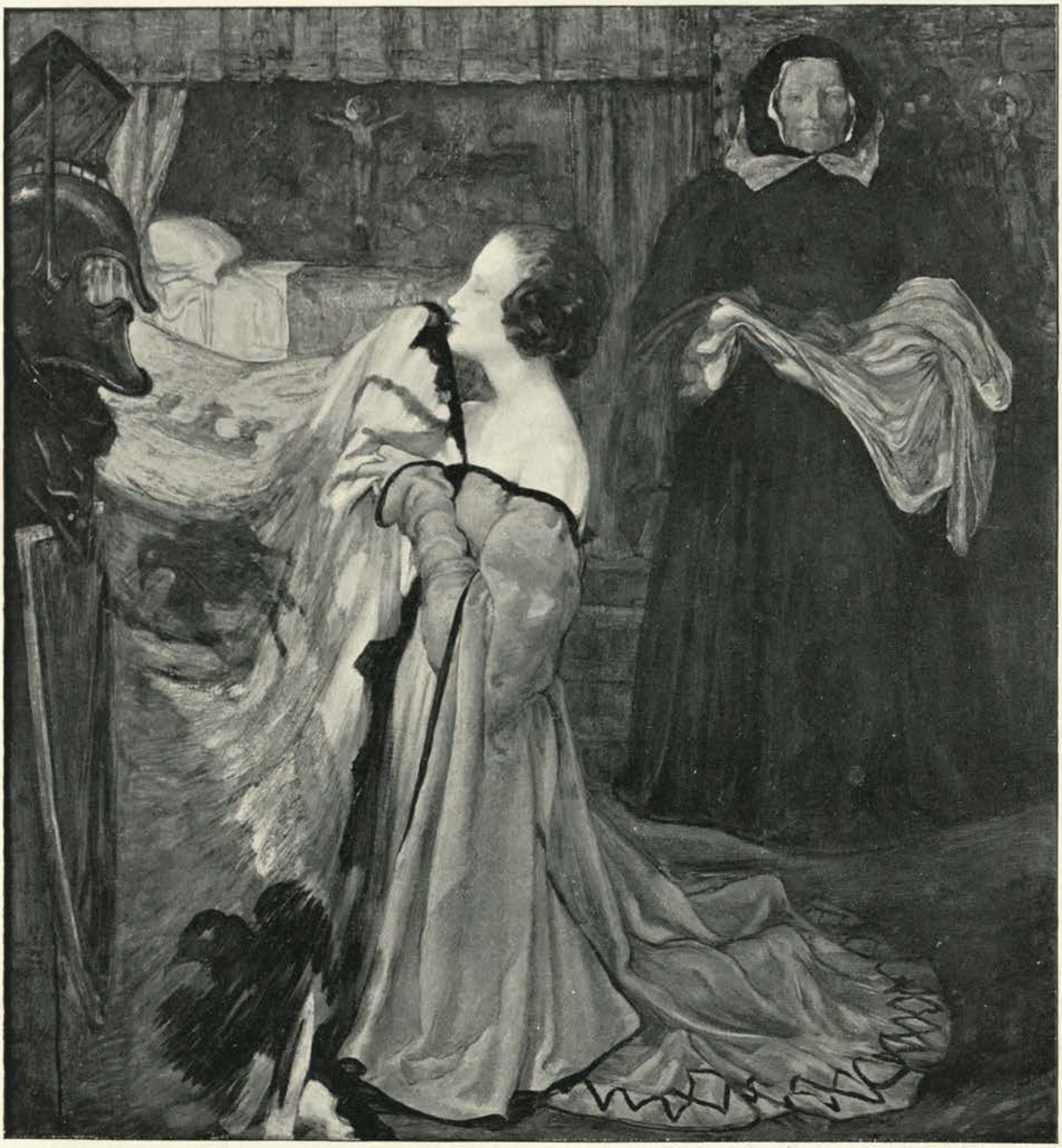
WILLIAM THE CONQUEROR GRANTING A CHARTER TO THE CITIZENS OF LONDON.

(Presented by the Corporation of London to the Royal Exchange.)

J. Seymour Lucas, R.A.

ROYAL ACADEMY PICTURES, 1898.

PART II.



38 x 36

LOVE'S ORISONS.

"Never knight more brave, never maid more true."

GERALD E. MOIRA.

90 × 66

ENDYMION.

MOUAT LOUDAN.

15 × 30

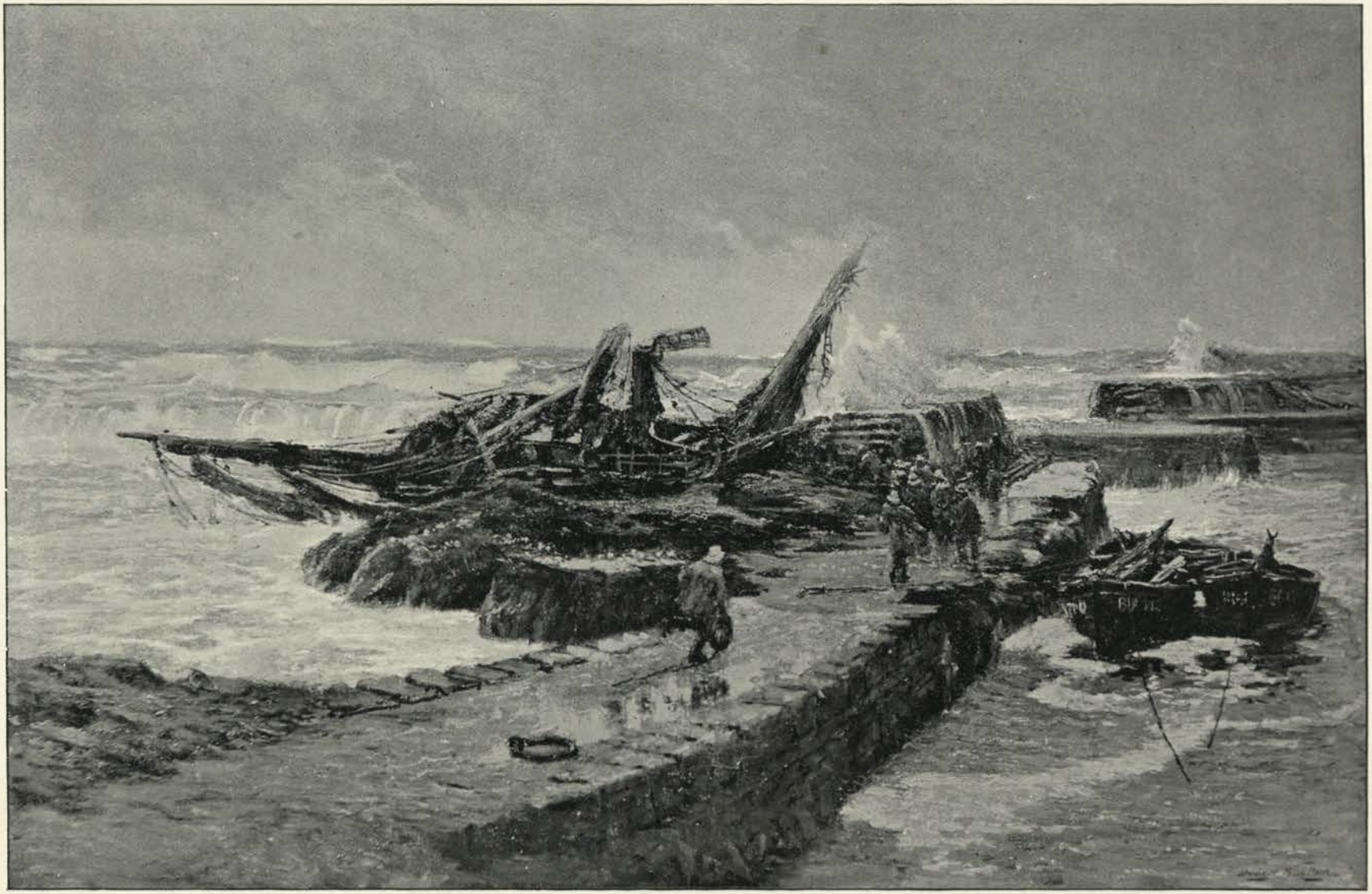
AMONG THE ROCKS AT TREVONE (QUARTZ VEINS IN THE SLATE).

JOHN BRETT, A.R.A.

28 × 36

A SPRING IDYL.

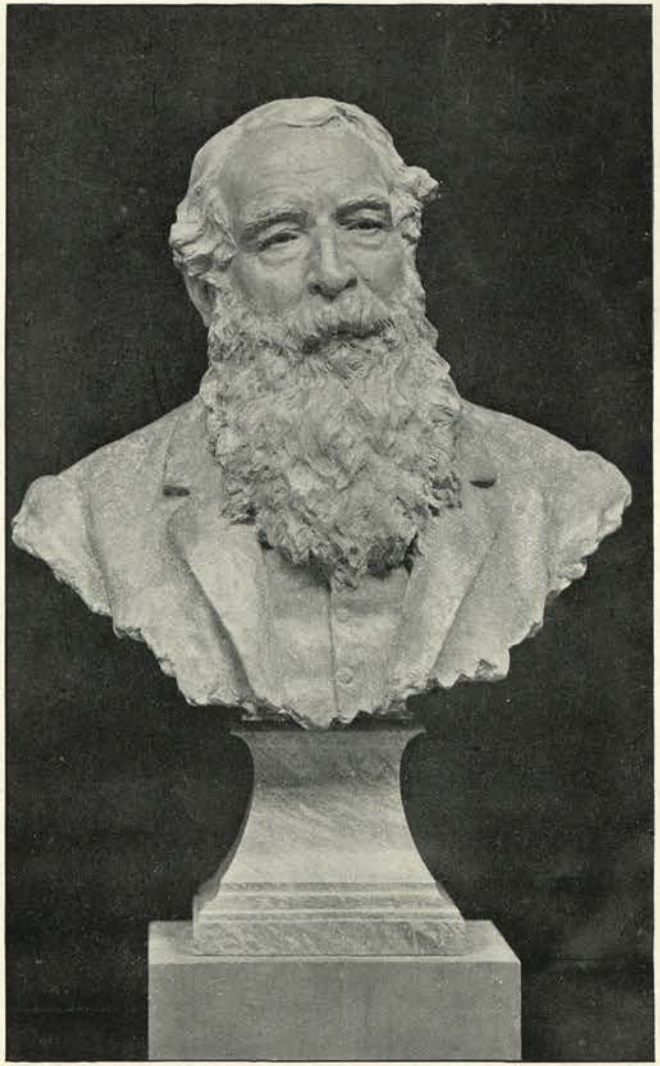
ARTHUR WARDLE.



48 × 72

WINTER STORM.

ROBERT W. ALLAN, R.W.S.



Life-size

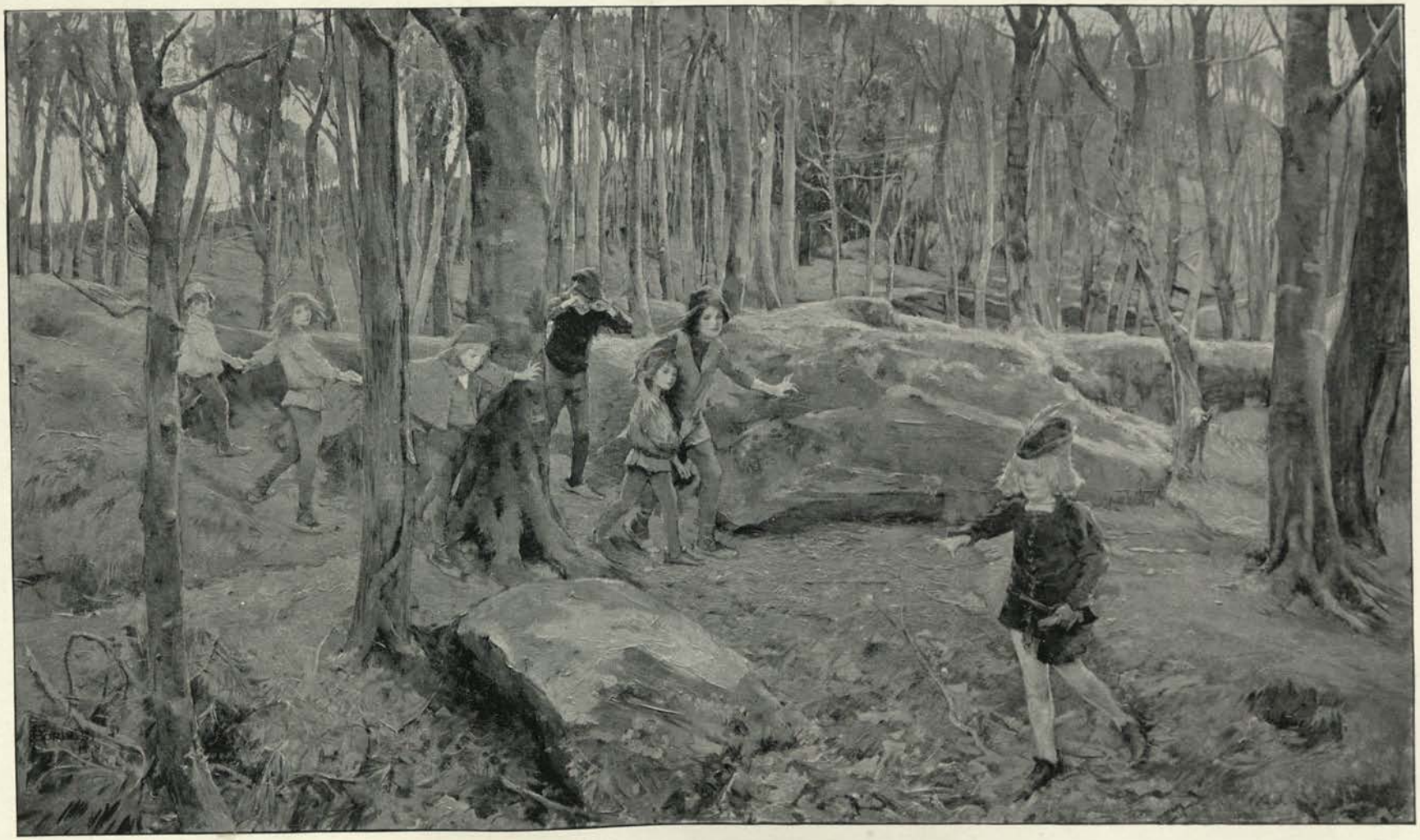
E. HOMAN, ESQ. (*Bronze*).

E. Onslow Ford, R.A.

Life-size

MRS. E. HOMAN (*Bronze*).

E. Onslow Ford, R.A.



38 × 64

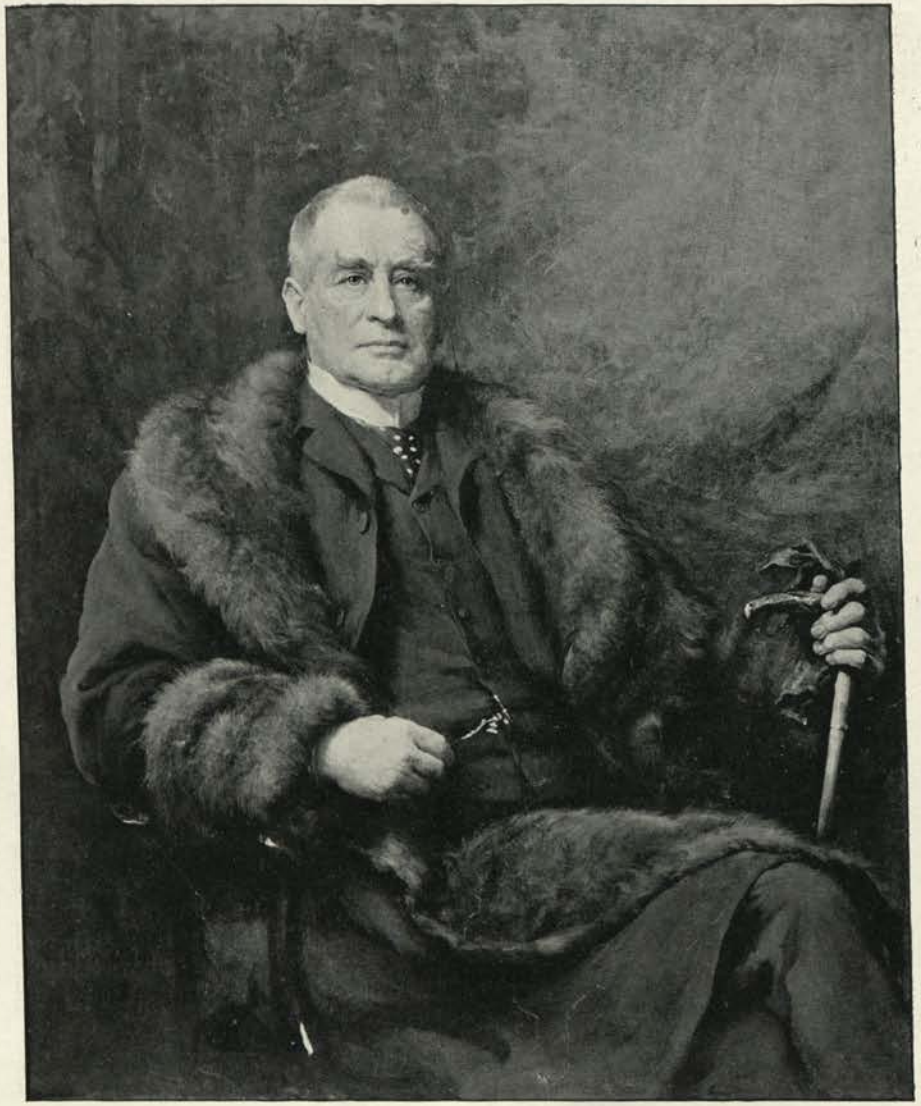
"AND HOP-O'-MY-THUMB GUIDED HIS BROTHERS SAFELY THROUGH THE WOOD."

ELIZABETH STANHOPE FORBES.

46×72

SUMMER IN HOLLAND.

DAVID FARQUHARSON.



50 × 40

WILLIAM TUNSTILL, ESQ.

WALTER W. OULESS, R.A.

34 × 16

THE RETURN OF THE DOVE.

PHIL R. MORRIS, A.R.A.

50 × 76.

A WIDE PASTURE.

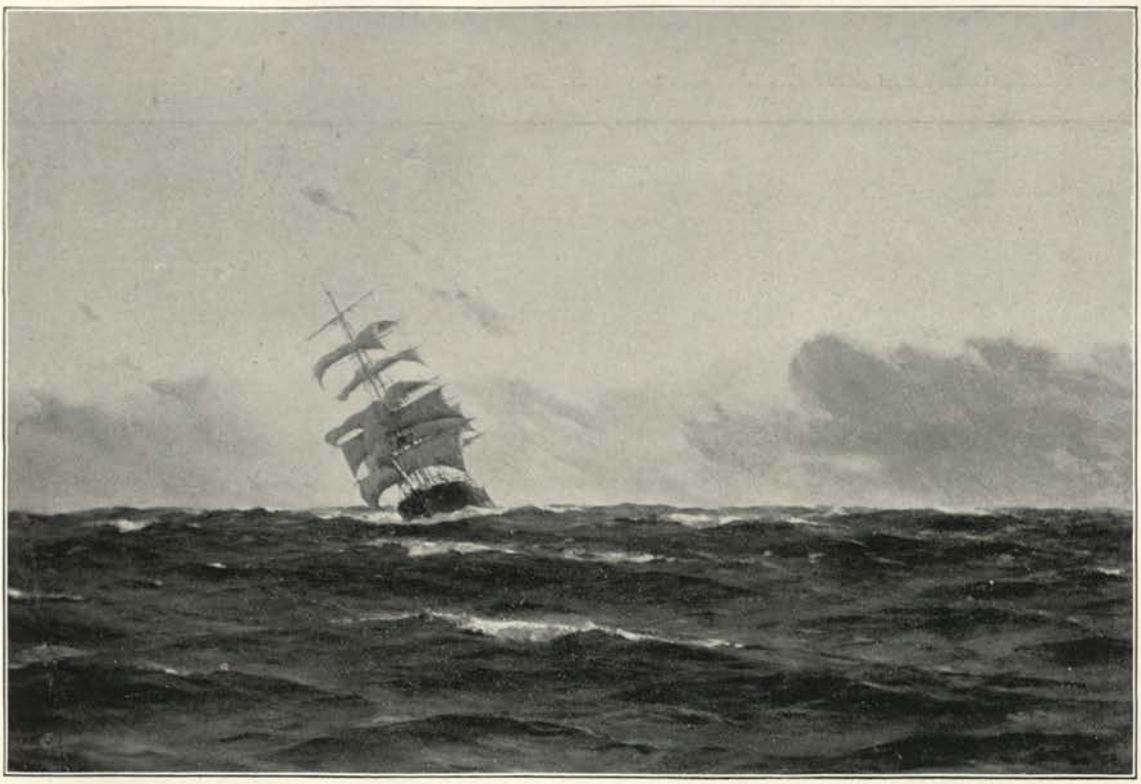
J. Aumonier, R.I.

72×45

RESCUED FROM THE PLAGUE, LONDON, 1665.

"It was the child of a very able citizen of Gracious Street, a saddler, who had buried all the rest of his children of the Plague; and himself and wife now, being shut up in despair of escaping, did desire only to save the life of this little child: and so prevailed to have it received stark naked into the arms of a friend who brought it (having put it into new fresh clothes) to Greenwich."—*Pepys' Diary.*

FRANK W. W. TOPHAM, R.I.



48×72

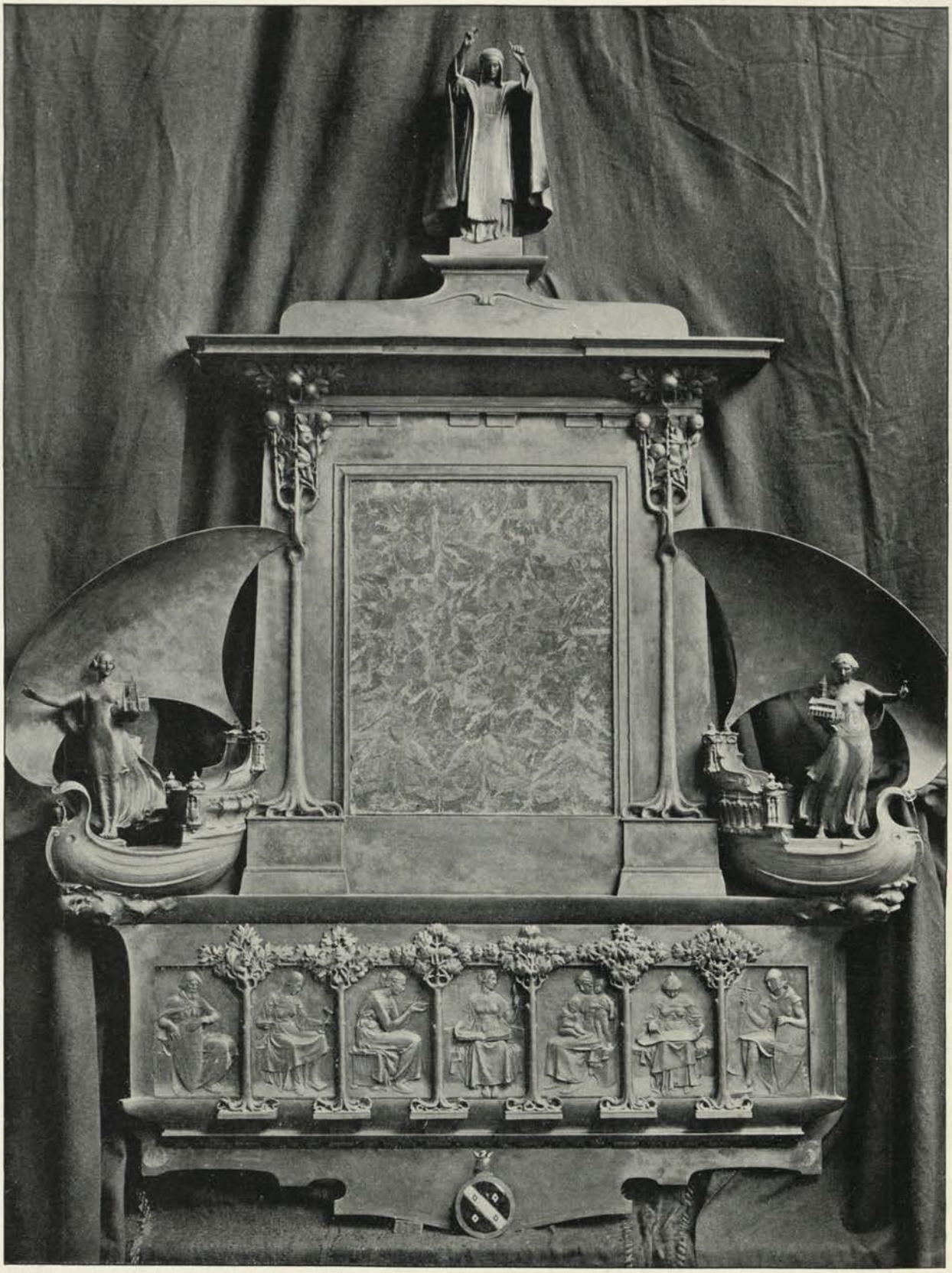
A COMING SQUALL.

THOMAS SOMERSCALES.

18 inches

GRIEF (*Marble*).

BERTRAM MACKENNAL.



6 feet

A BRONZE MEMORIAL.

GEORGE FRAMPTON, A.R.A.

53 × 38

CHARLES II. AT WHITELADIES AFTER THE BATTLE OF WORCESTER.

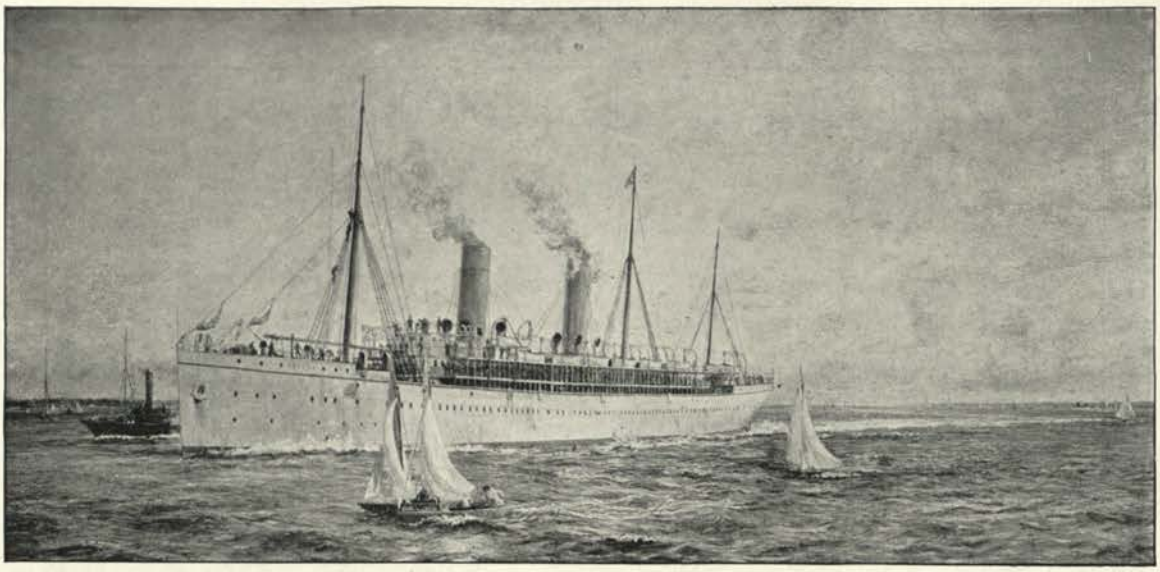
ERNEST CROFTS, R.A.

56 × 44

THE RT. HON. THE EARL OF HALSBURY, LORD HIGH CHANCELLOR.

(Painted for the Hon. Society of the Inner Temple.)

THE HON. JOHN COLLIER.



20 × 50

THE UNION LINER *BRITON* OFF CALSHOT.

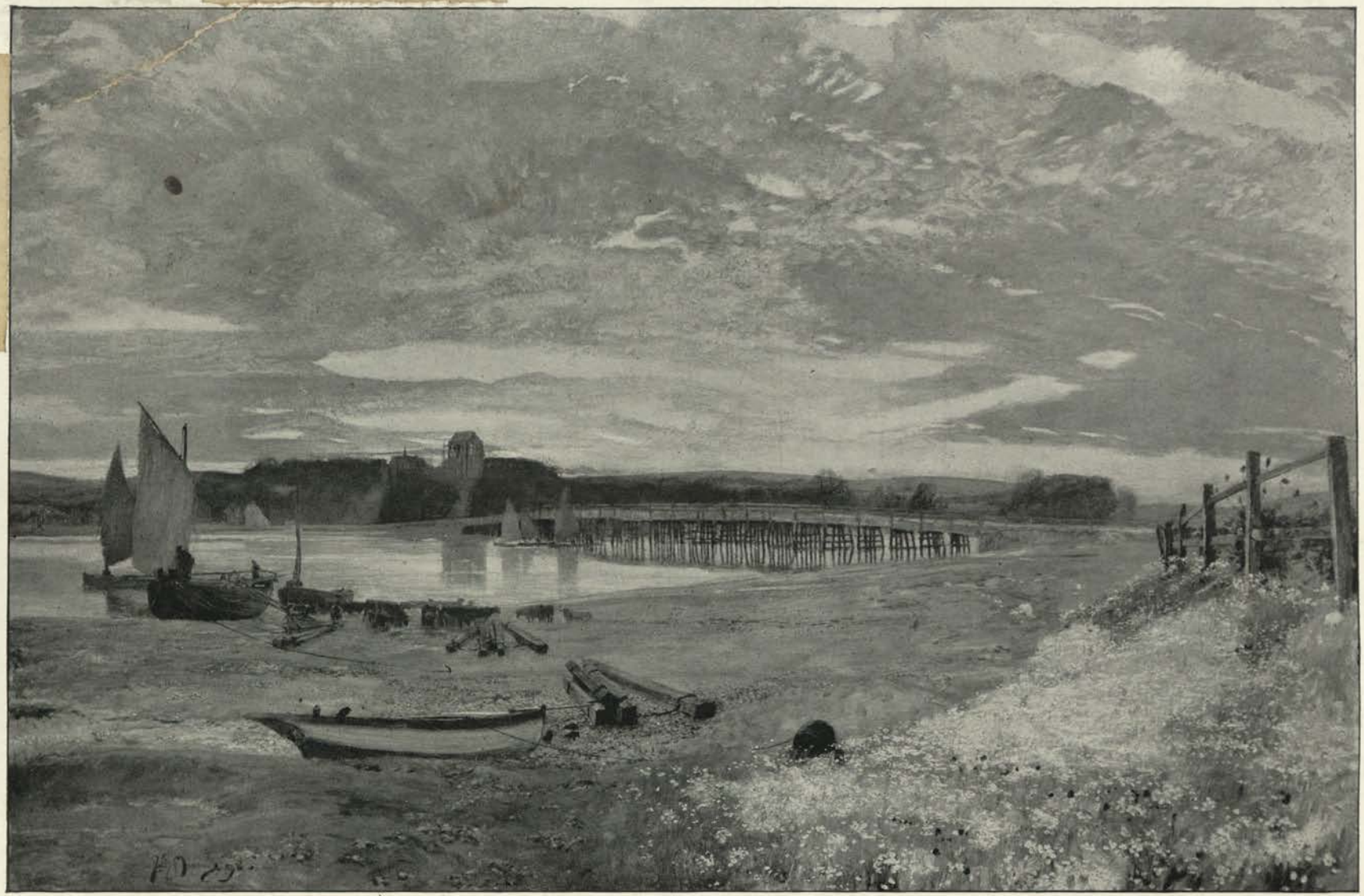
W. L. Wyllie, A.R.A.

(By Permission of the Union Steamship Company.)

54 × 60

MRS. NOEL GUINNESS AND HER LITTLE DAUGHTER.

Walter Osborne, R.H.A.



48 × 72

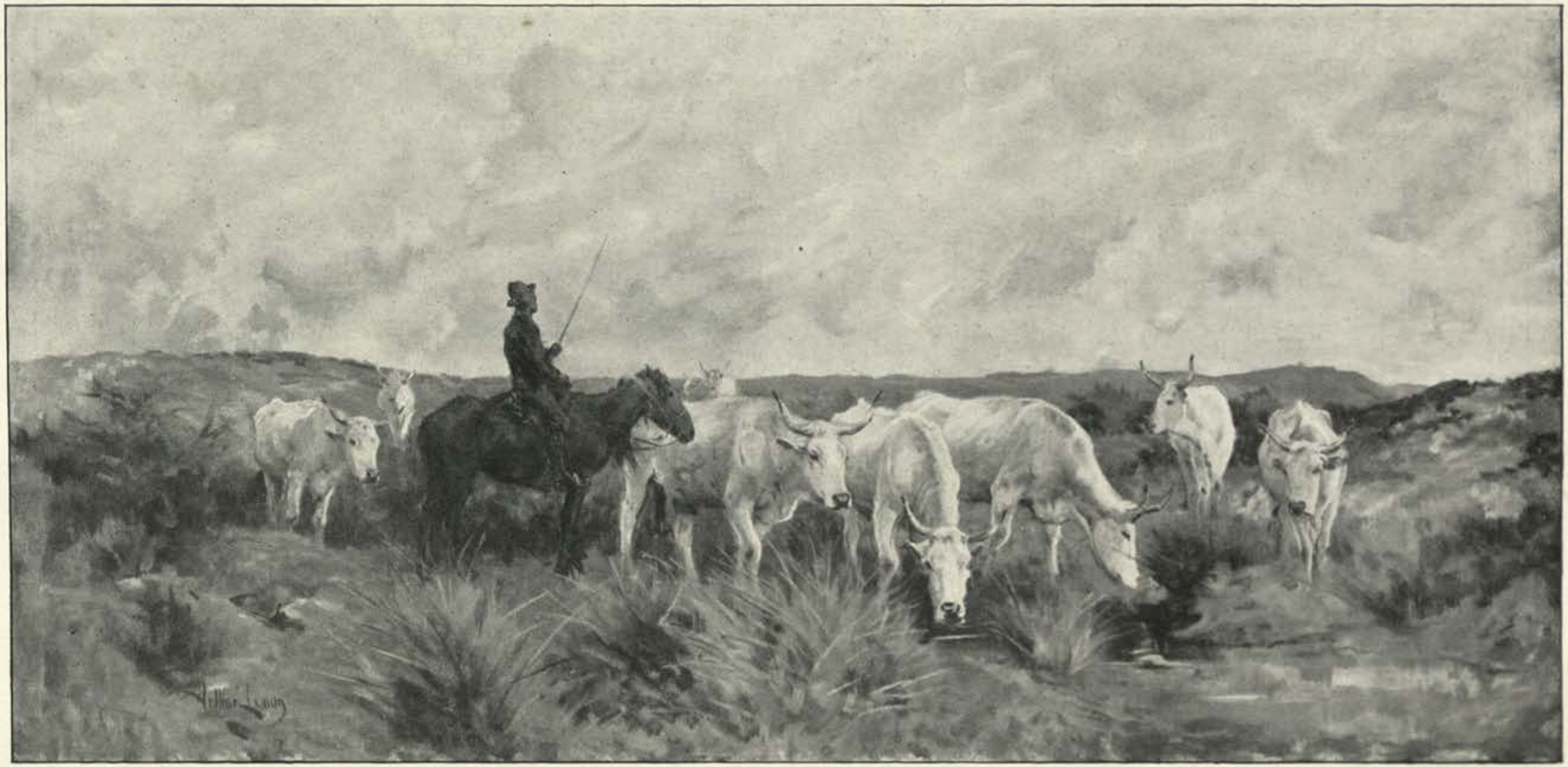
OLD SHOREHAM.

DAVID MURRAY, A.R.A.

54 × 72

THE CHILDREN OF L. BREITMEYER, ESQ.

T. C. Gotch.



25 x 52

WORK OXEN RETURNING TO PASTURE, POPULONIA.

ARTHUR LEMON.

78 × 144

"TO ARMS!"

(Early morning in the Camp of the Duke of York's Army before the first Battle of the Roses at St. Albans.)

Lucy E. Kemp-Welch.

84 × 108

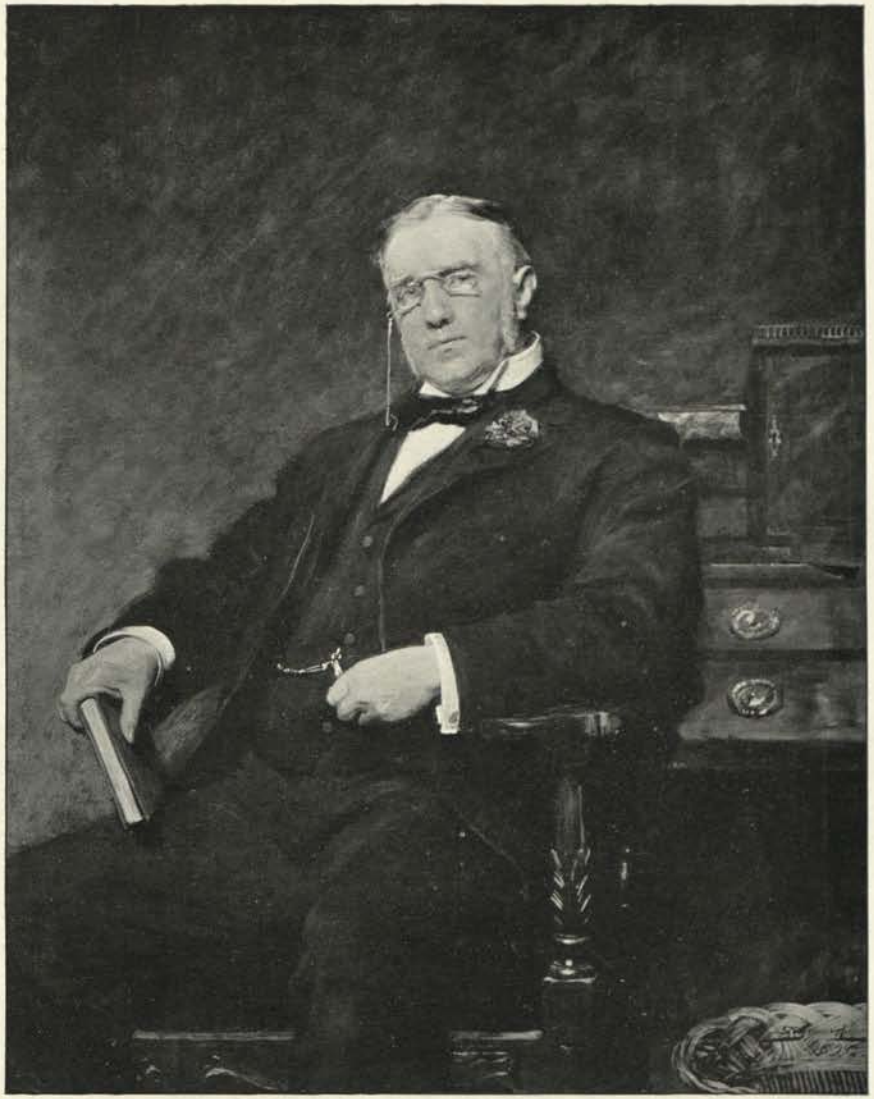
THE CLOUD.

THOMAS MORTYN, R.B.A.

59 × 33

ON THE VENETIAN LAGOONS.

HILDA MONTALBA.



50 × 40

C. F. CORY-WRIGHT, ESQ, J.P., D.L. (*Presentation Portrait*).

J. SEYMOUR LUCAS, R.A.

72 × 48

A GILDED CAGE.

"How can a bird that is born for joy
Sit in a cage and sing?"

FREDERICK GOODALL, R.A.

36 × 60

CHANGING PASTURE.

COLIN HUNTER, A.R.A.

44 × 56

MRS. FAIRFAX LUCY AND HER SON.

GEORGE HARCOURT.

90 × 54

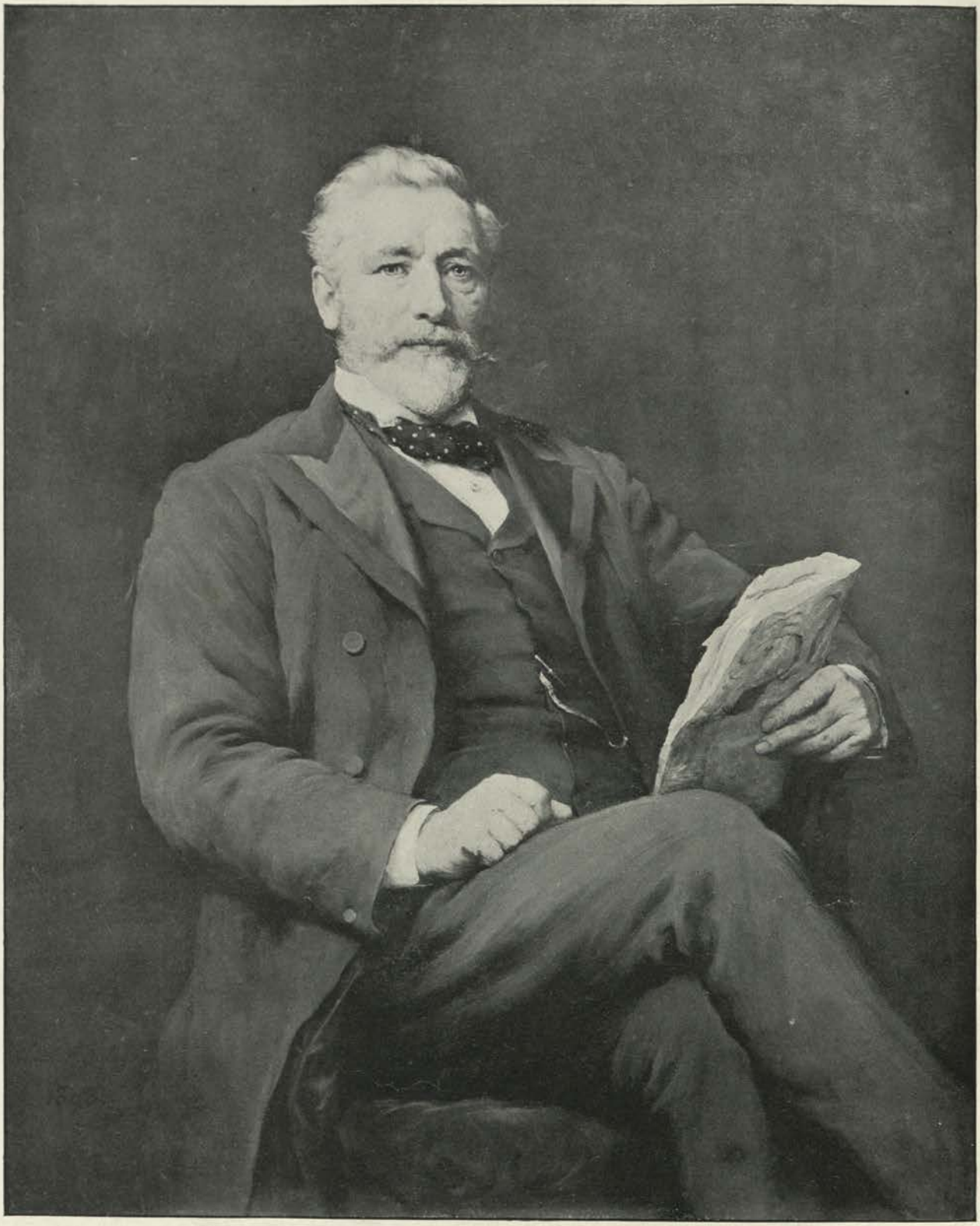
ALDERMAN S. A. SADLER. MAYOR OF MIDDLESBROUGH 1896-97 (*Presentation Portrait*).

FRANK BRAMLEY, A.R.A.

89 × 44

MRS. SAMUEL BUTLER.

ARTHUR HACKER, A.R.A.



50 × 40

EDWARD WOOD, ESQ.

WALTER W. OULESS, R.A.

7×14

WHERE YOU HAD BETTER NOT COME ASHORE.

JOHN BRETT, A.R.A.

60×72

THE GOLDEN HORN.

FRANK BRANGWYN.

36 × 60

SURREY SHEEP PASTURES.

B. W. Leader, R.A.

(By Permission of Messrs. Arthur Tooth and Sons, the Owners of the Copyright.)

9 feet

THE CRASH OF DOOM.

ANDREA C. LUCCHESI.

6 feet

DIANA.

GUSTAV NATORP.

6 ft. 6 in.

EVEN.

(One of a Set of Eight Bronze Figures for the Electric Light for the City Square, Leeds.)

ALFRED DRURY.

34 × 46

IN EVENING SHADE.

G. A. Storey, A.R.A.

36 × 26

SUMMER AFTERNOON.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

38 × 26

WAITING FOR THE SANDS.

VAL C. PRINSEP, R.A.

36 × 60

VAL D'AOSTA.

JOHN MACWHIRTER, R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)

60 × 97

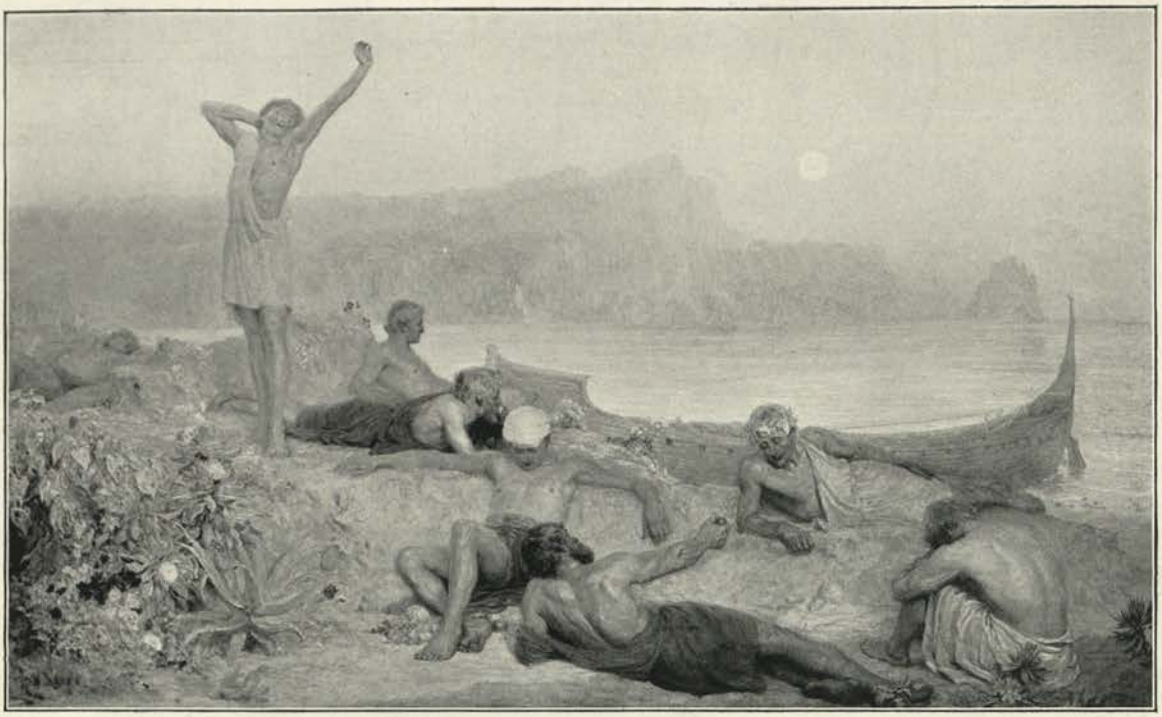
WRECKAGE.

C. Napier Hemy, A.R.A.

3 feet

CHARITY.

ALFRED TURNER.



63 × 108

THE LOTUS LAND.

HUGH G. RIVIERE.

34 × 28

MATERNITY (*Marble*).

ARTHUR GEORGE WALKER.

25 × 21

HARRY MINEARD, ESQ.

HAROLD SPEED.

47 × 35

DOUGLAS, SON OF ELMER SPEED, ESQ.

LUKE FILDES, R.A.

54 × 37

LILIKA, DAUGHTER OF ROBERT WEMYSS SWAN, ESQ.

W. R. Symonds.

60 × 46

OCTOBER.

STANHOPE A. FORBES, A.R.A.

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106 × 66

LOVE TRIUMPHANT.

GEORGE F. WATTS, R.A.

ROYAL ACADEMY PICTURES, 1898.

PART III.

39 × 39

IDLENESS.

JOHN DA COSTA.

30 × 20

"PHYLLIS IS MY ONLY JOY."

J. Seymour Lucas, R.A.

48 × 80

THE DESCENT FROM THE CROSS.

RUPERT C. W. BUNNY.

36 × 48

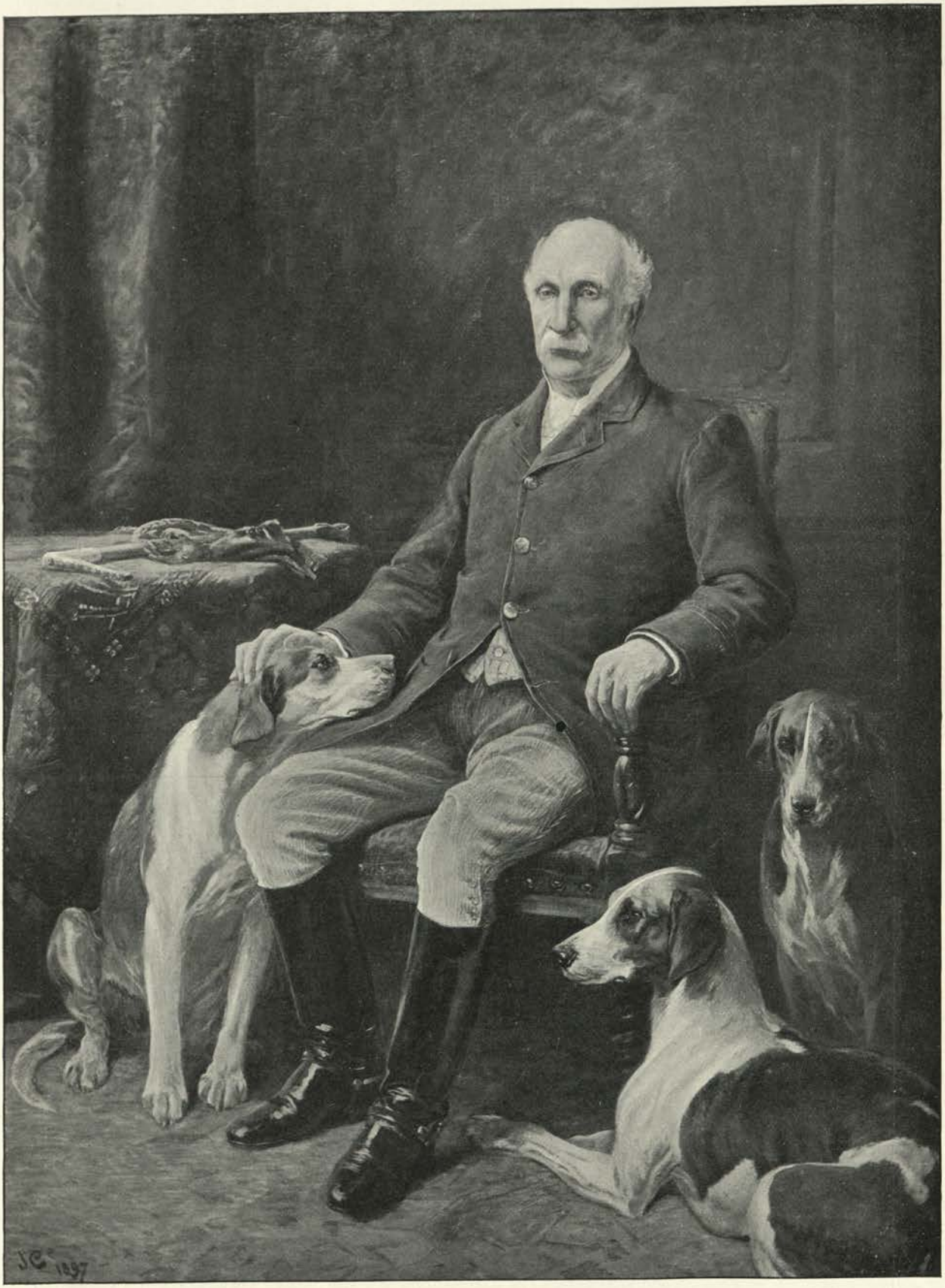
MOONRISE AT TWILIGHT.

JULIUS OLSSON.

55 × 42

MISS IRENE BLAIR.

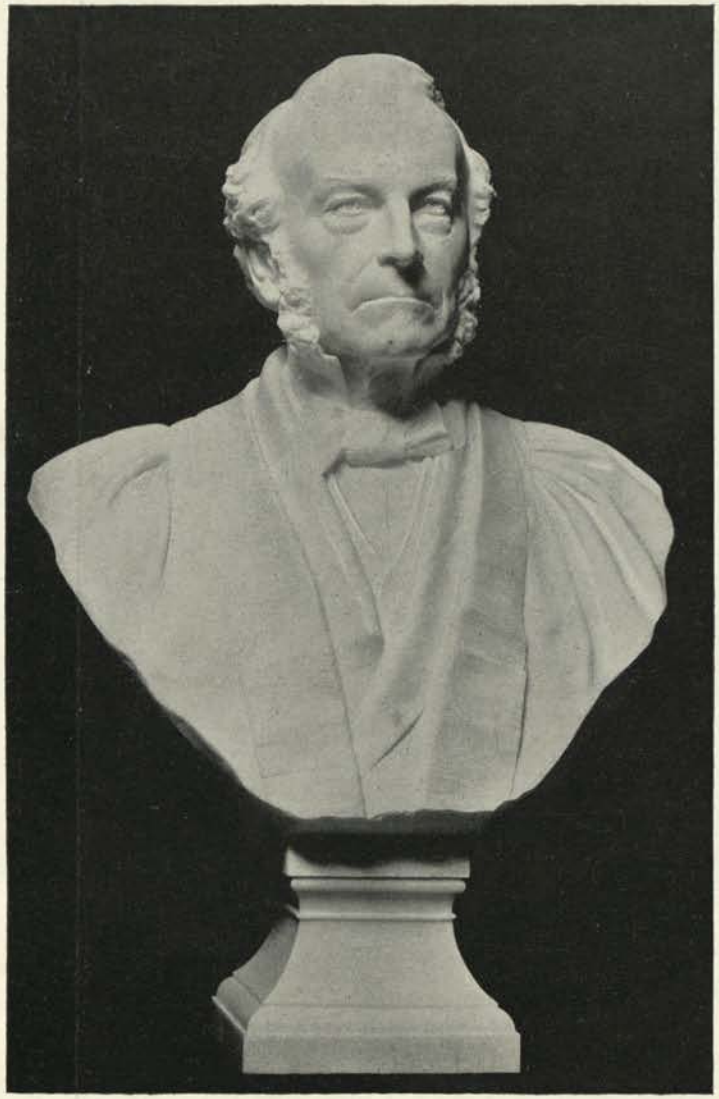
LUKE FILDES, R.A.



72×54

JOHN LAWRENCE, ESQ., M.F.H. (*Presentation Portrait*).

JOHN CHARLTON.



28 inches

SIR GEORGE GABRIEL STOKES, F.R.S. *(Marble).*

(For Pembroke College, Cambridge.)

W. Hamo Thornycroft, R.A.

30 × 25

TOM, SON OF J. CRAWSHALL CHAPMAN, ESQ.

James Sant, R.A.

42 × 60

LIMBOED.

EDGAR BUNDY, R.I.

54×72

AN IDYLL OF THE SEA.

HENRY S. TUKE.

48 × 72

A SUMMER DAY.

DAVID MURRAY, A.R.A.

42×34

KATHARINE, DAUGHTER OF J. M. ROBB, ESQ.

GEORGE H. BOUGHTON, R.A.

24 inches

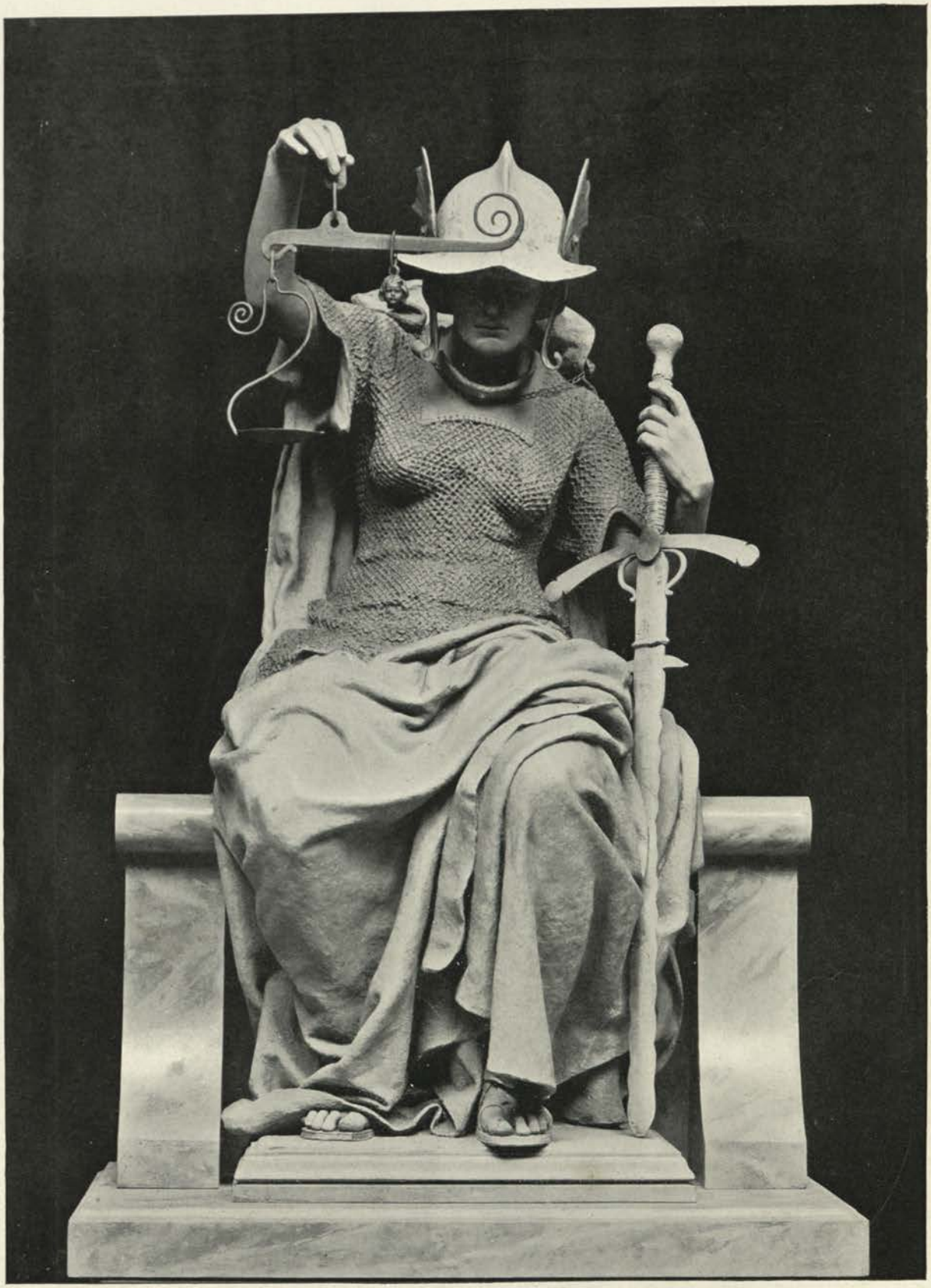
MISS ROSALIND THORNYCROFT.

W. HAMO THORNYCROFT, R.A.

48×72

WHISPERING EVE.

GILBERT FOSTER, R.B.A.



5 feet

JUSTICE.

(Part of the Monument to the late Maharajah of Mysore.)

E. Onslow Ford, R.A.

48 × 72

THE CITY OF NEWCASTLE-ON-TYNE.

NIELS M. LUND.

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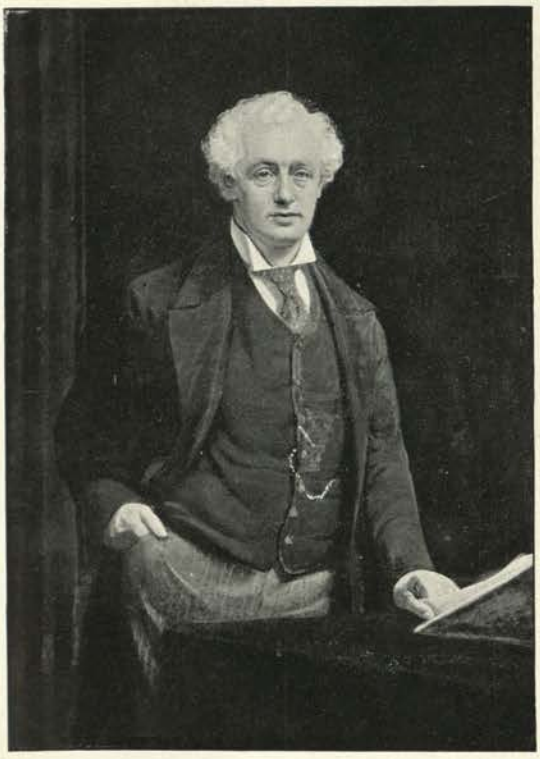
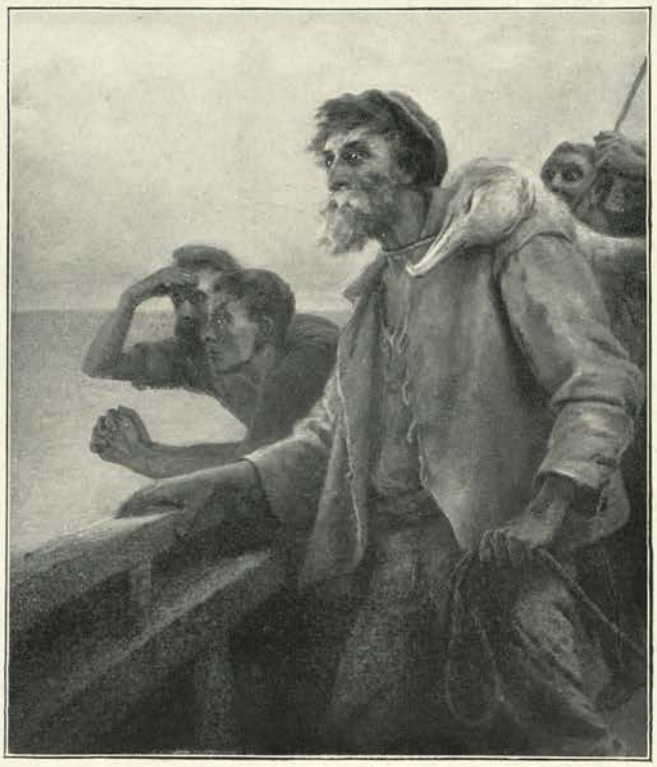


50 × 40

PICKERING PICK, ESQ.

Consulting Surgeon to St. George's Hospital.

PHIL R. MORRIS, A.R.A.



48 × 40

THE ANCIENT MARINER.

"When that strange shape drove suddenly Betwixt us and the sun."—*Coleridge.*

M. D. WEBB ROBINSON.

50 × 40

LADY DOUGLAS-POWELL.

G. S. Watson.

49 × 41

BRACKEN.

H. H. La Thangue, A.R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)

24 × 36

LAKE OF GENEVA FROM CHEXBRES.

"Clear, placid Leman."

JOHN MACWHIRTER, R.A.

29 × 38

BREAKERS AHEAD.

ARTHUR J. ELSLEY.

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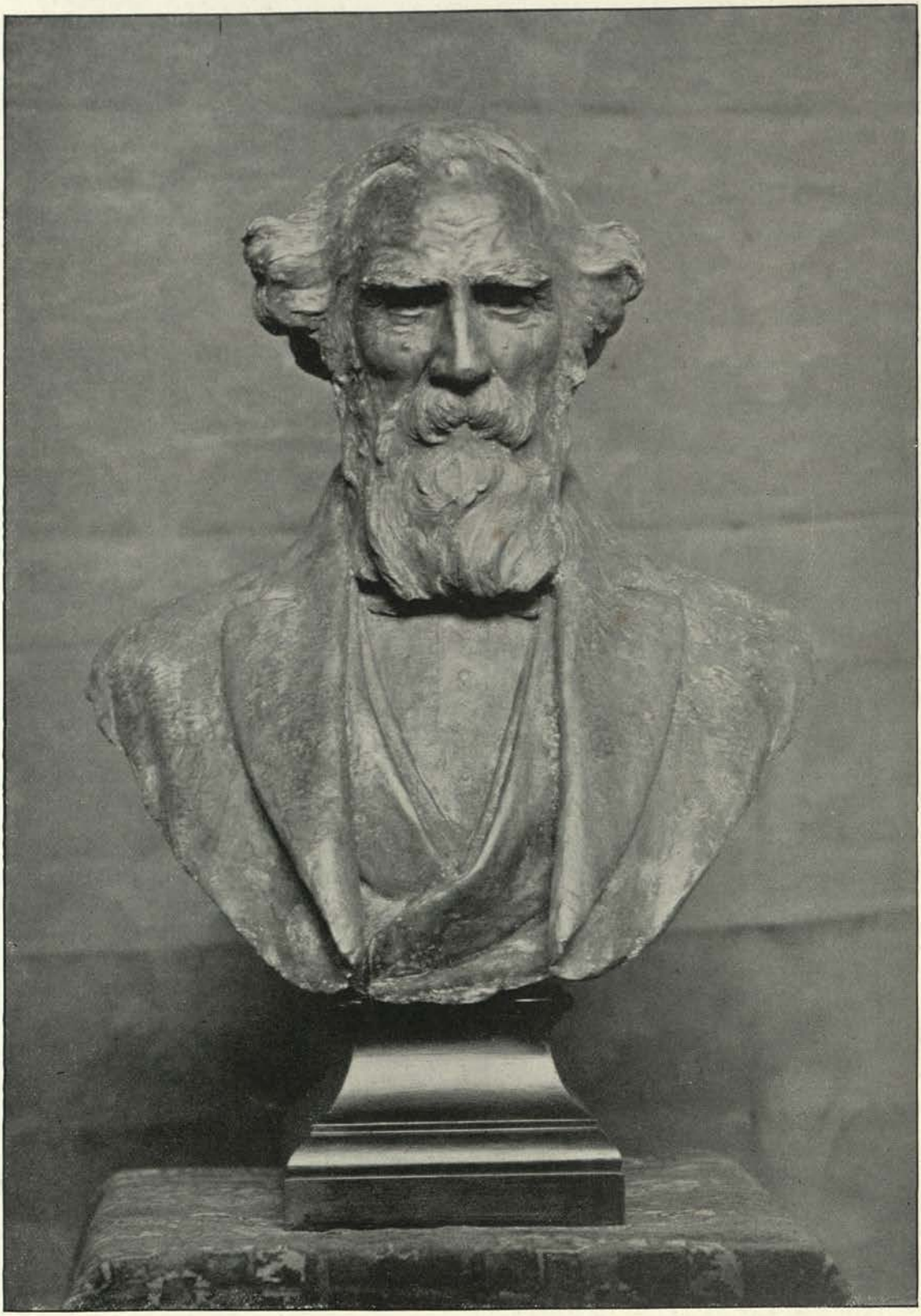
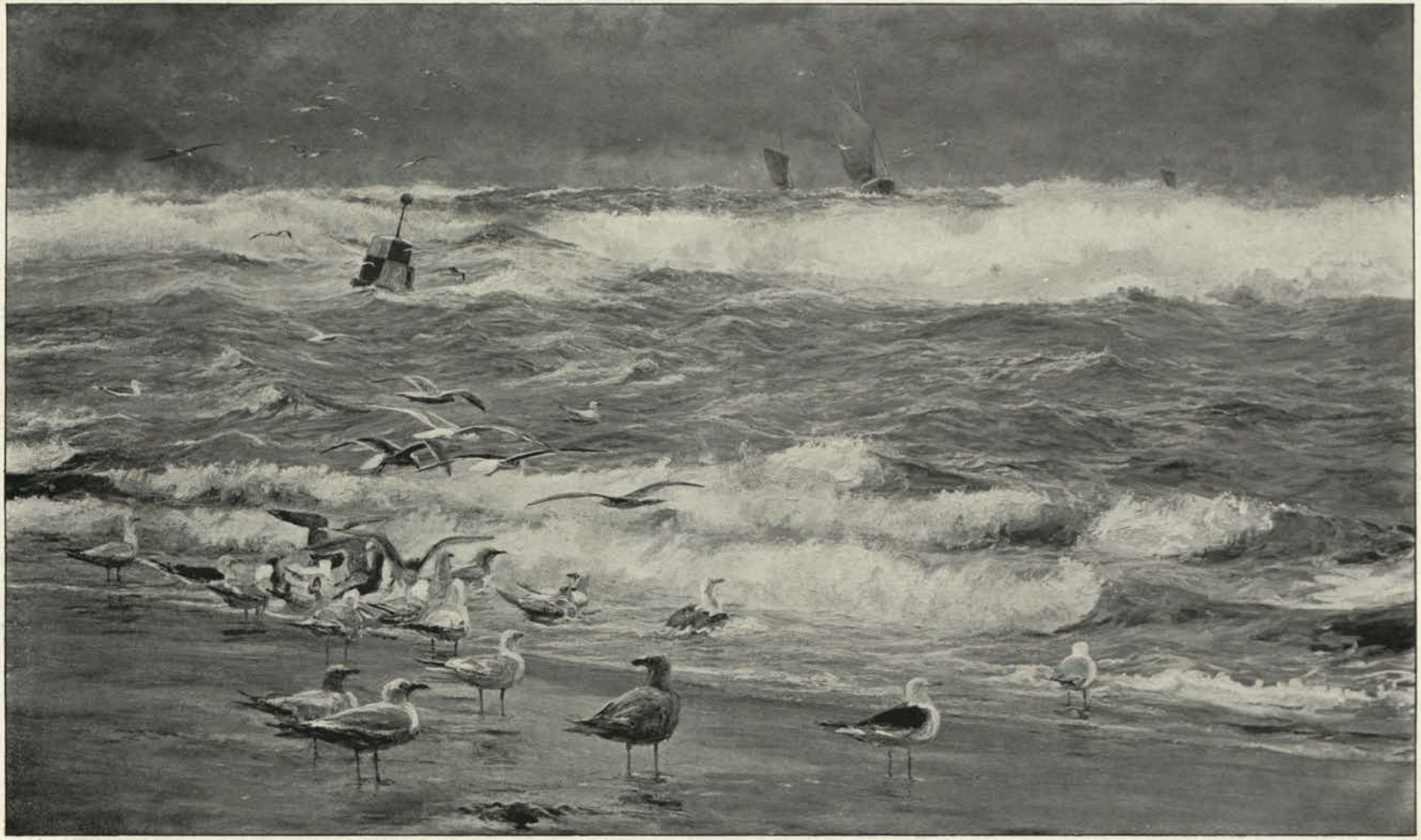


3 feet

JOHN PASSMORE EDWARDS, ESQ. (*Bronze*).

For the Camberwell Museum and School of Art (Leighton Memorial).

GEORGE FRAMPTON, A.R.A.

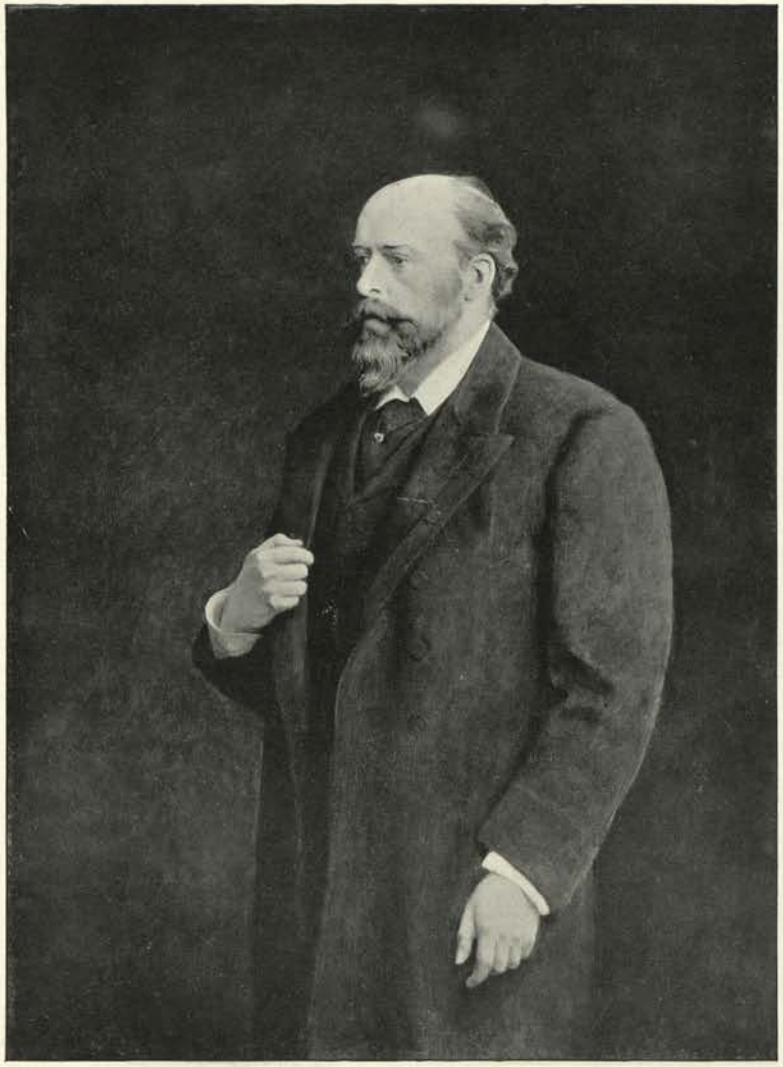


30 × 50

THE HARBOUR BAR.

W. L. Wyllie, A.R.A.

64282



50 × 40

ANDERSON CRITCHETT, ESQ., M.A., F.R.C.S.

FREDERICK GOODALL, R.A.

44 × 34

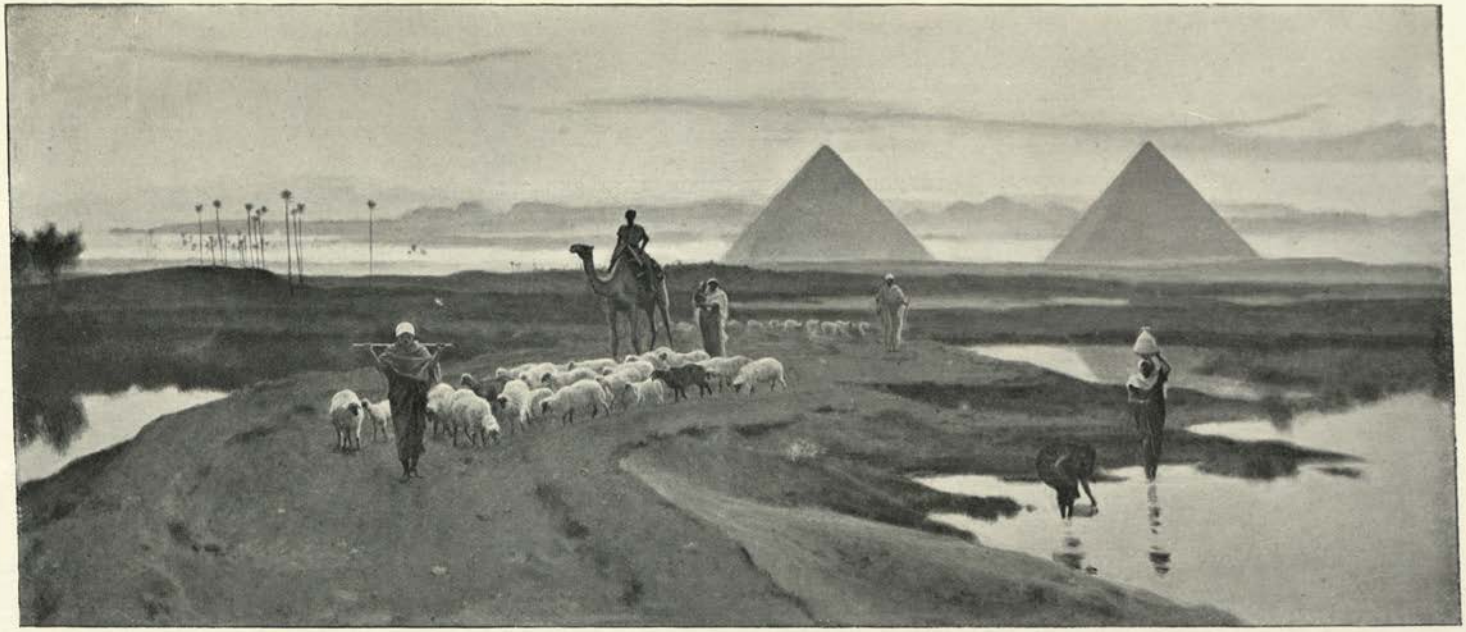
MRS. HENRY FAWCETT.

T. BLAKE WIRGMAN.

28 × 36

MEMORIES.

ARTHUR HACKER, A.R.A.



24 × 72

THE ANCIENT CAUSEWAY LEADING TO THE PYRAMIDS.

FREDERICK GOODALL, R.A.

30 × 104

ELOQUENT SILENCE.

(A Portion of the Decoration of the Chancel of St. Botolph's, Aldersgate.)

SIGISMUND GOETZE.

24 × 48

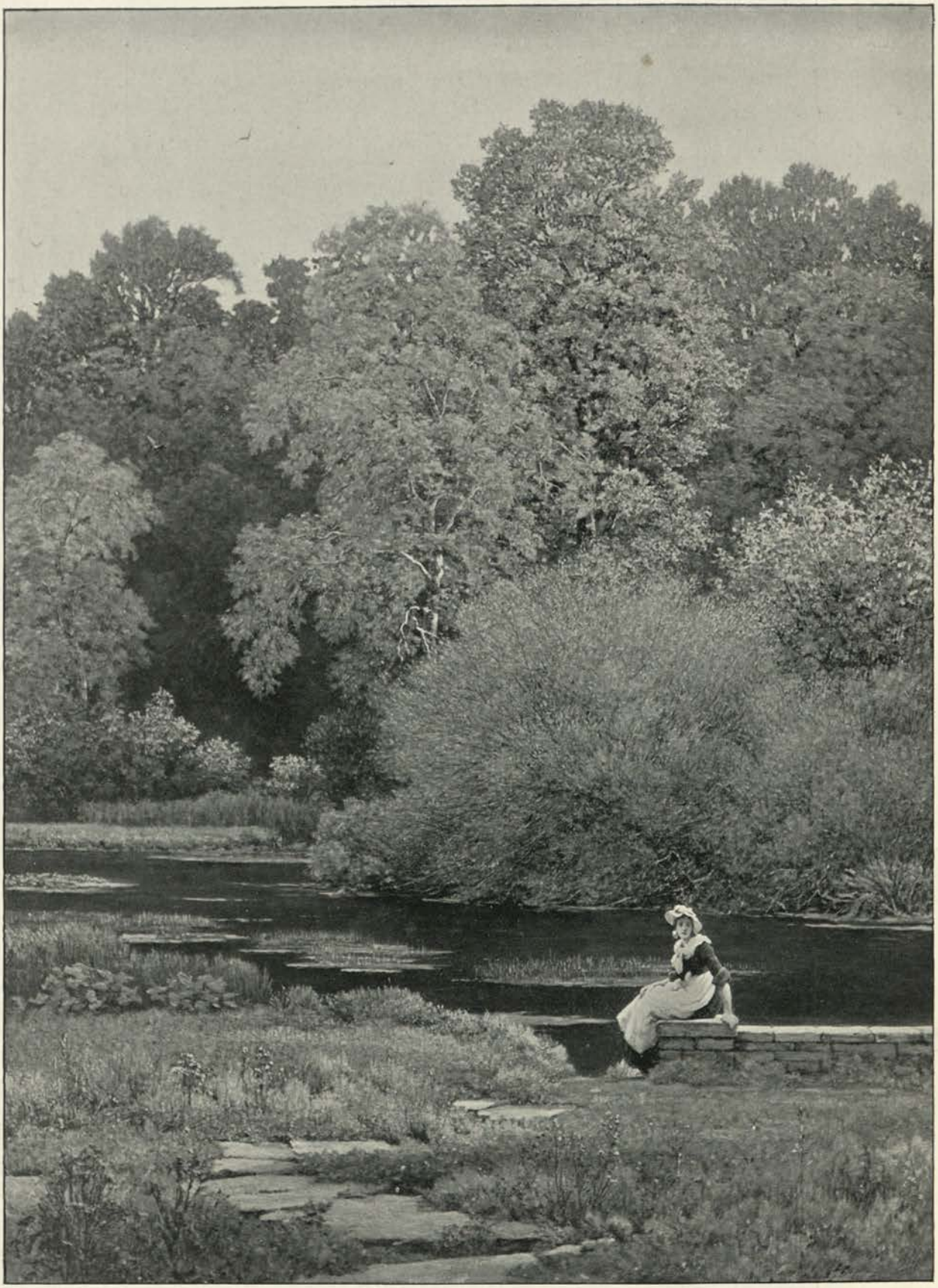
TREVONE BAY: NORTH-WESTERLY SHOWERS.

JOHN BRETT, A.R.A.

38 × 72

A JUNE EVENING.

H. W. B. Davis, R.A.



51 × 37

THE ASH-GROVE.

GEORGE D. LESLIE, R.A.

60 × 46

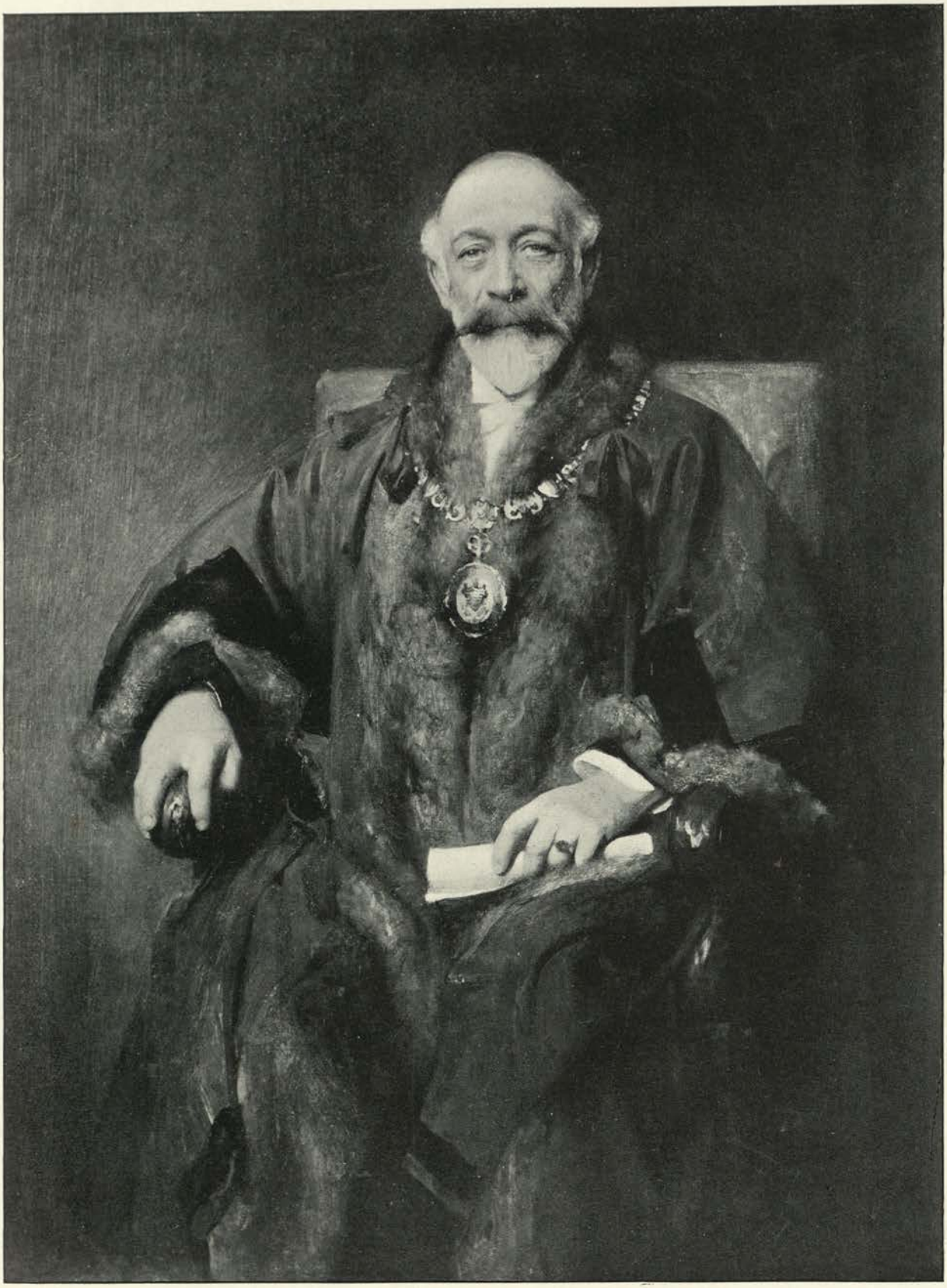
THE LETTER.

STANHOPE A. FORBES, A.R.A.

44 × 34

MISS PHŒBE JOHNSON.

HENRY T. WELLS, R.A.



54 × 41

ALDERMAN J. A. SKINNER, J.P., EX-MAYOR OF EASTBOURNE.

ARTHUR HACKER, A.R.A.

40 × 60

THE ROOM WITH THE SECRET DOOR.

JESSIE MACGREGOR.

17 inches

HAGAR.

ALBERT TOFT.

Life-size

THE ELF.

W. GOSCOMBE JOHN.

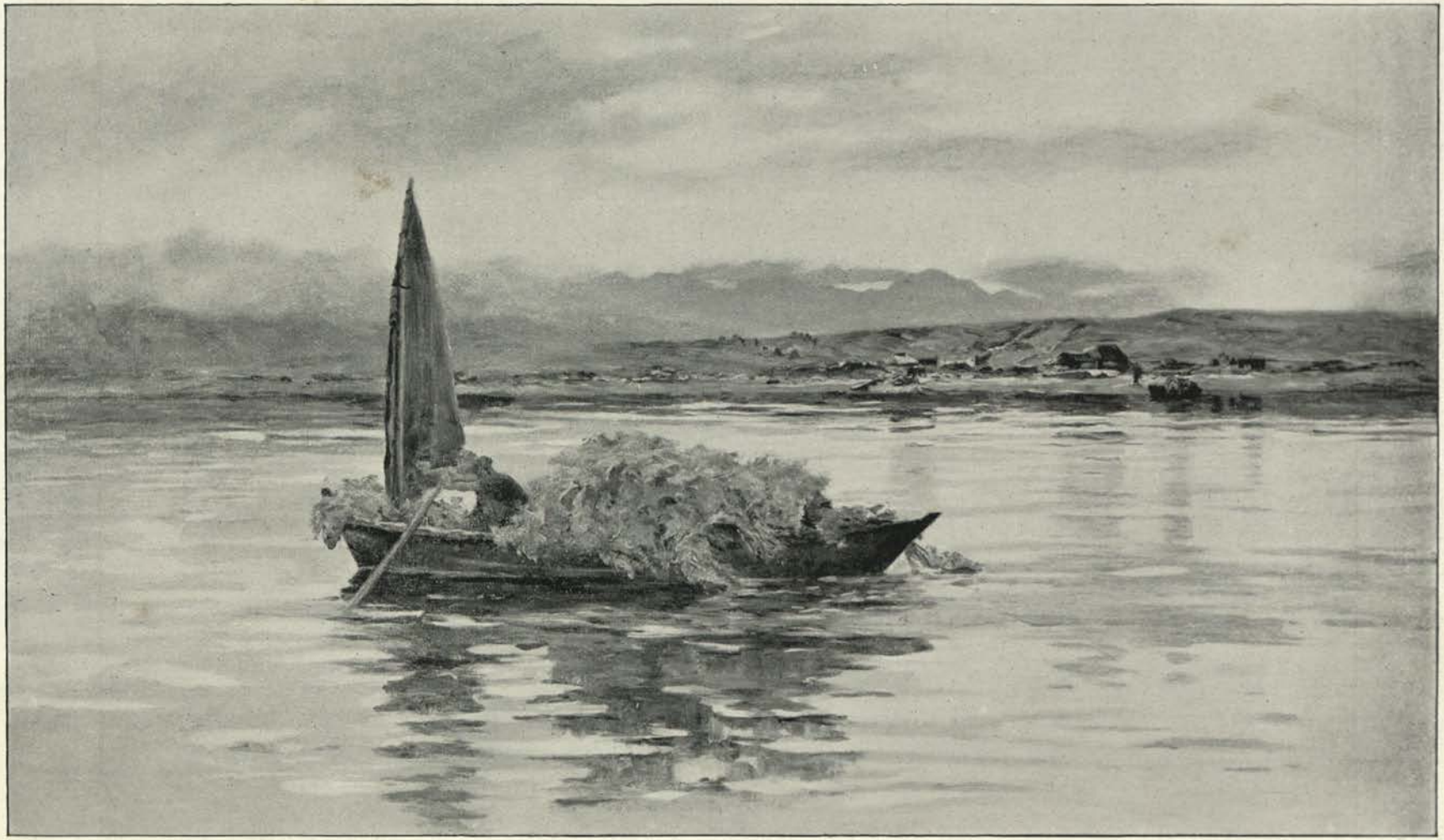
32 × 24

OLIVIA UNVEILING.

"*Viola.* Good madam, let me see your face.

"*Olivia.* Have you any commis-ion from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain, and show you the picture. Look you, sir; such a one I was this present. Is't not well done? (*unveiling*)."—*Twelfth Night.*

W. F. Frith, R.A.



42×72

BRINGING HOME THE BRACKEN.

COLIN HUNTER, A.R.A.

60 × 96

GORDONS AND GREYS TO THE FRONT: AN INCIDENT AT WATERLOO.

"The Gordons, carried away with excitement, rushed in with the Greys, holding their stirrups."

STANLEY BERKELEY.

(By Permission of Messrs. S. Hildesheimer and Company, London and Manchester, the Owners of the Copyright.)

43 × 29

AUDREY.

HENRY T. WELLS, R.A.

Life-size

THE GIRDLE.

WILLIAM R. COLTON.

40 × 50

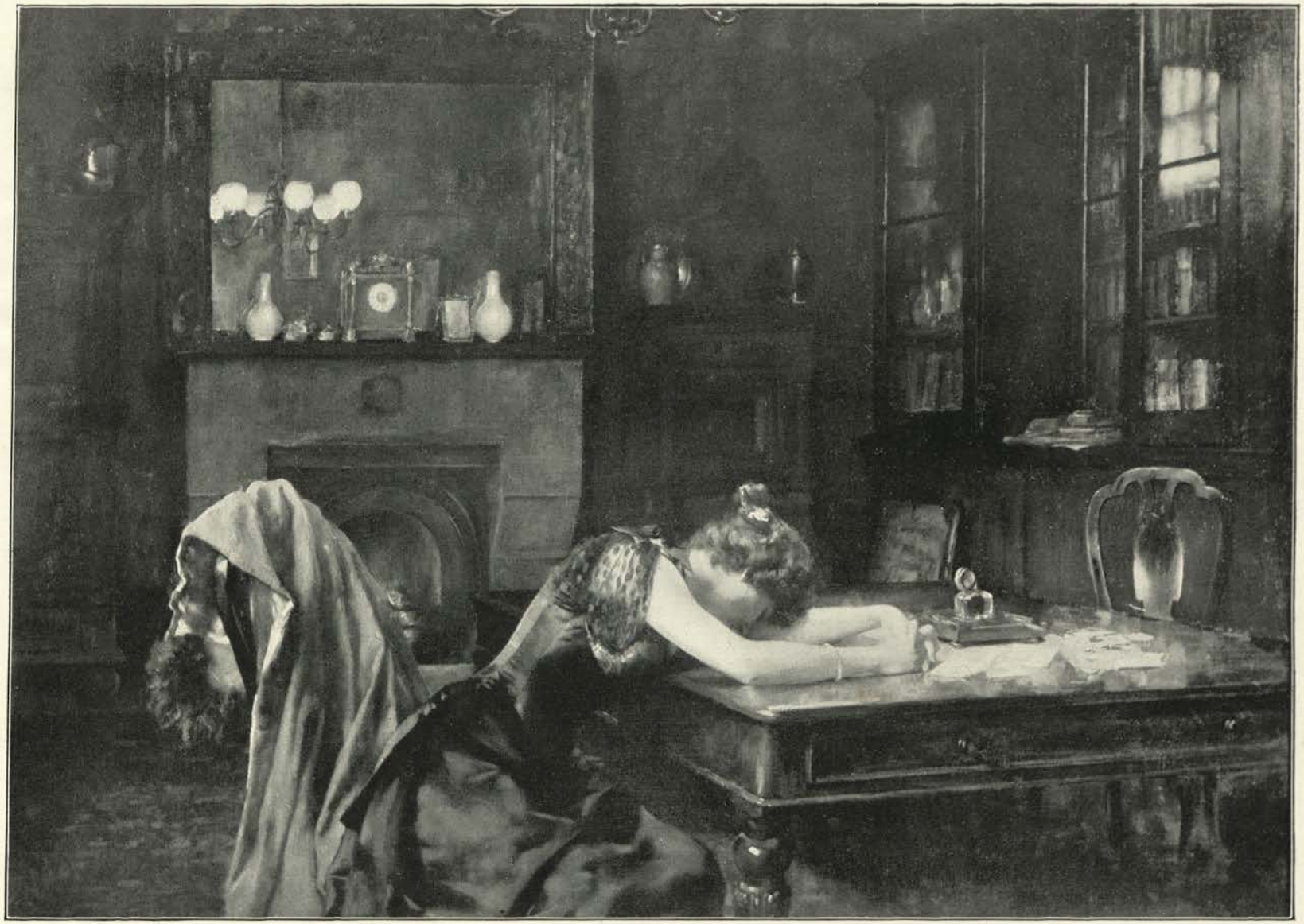
THROUGH THE WOOD.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

24 × 38

A MORNING IN AUTUMN.

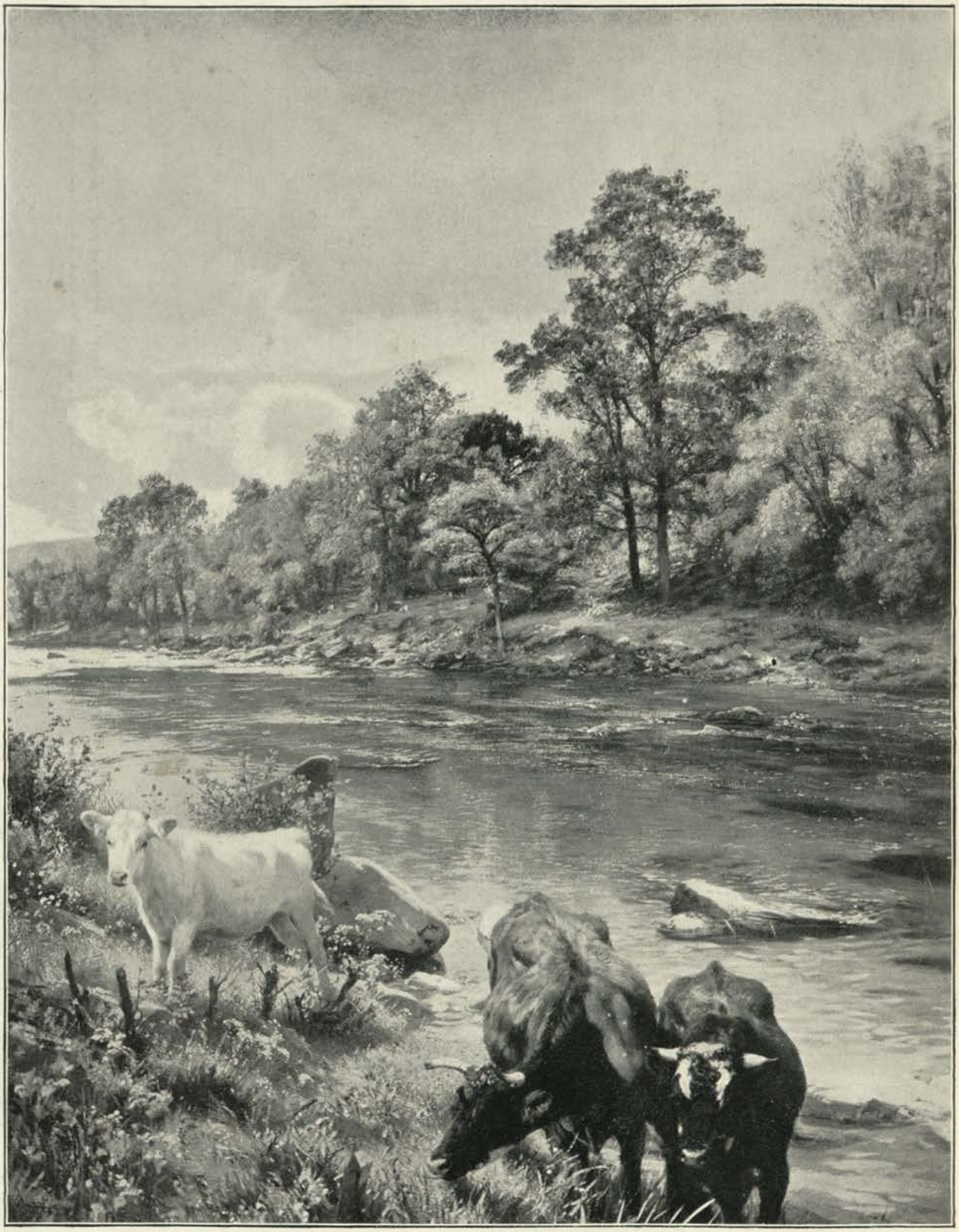
T. Sidney Cooper, R.A.



38 × 52

MEMORIES.

W. A. Breakspeare.



50 × 40

ON THE UPPER WYE.

H. W. B. Davis, R.A.

42 x 33

THE GODMOTHER.

GEORGE HITCHCOCK.

9 feet

ST. GEORGE AND THE RESCUED MAIDEN.

HENRY C. FEHR.

[Copyright is in every case strictly reserved.]

72 × 60

THE LAMENT FOR ICARUS.

HERBERT J. DRAPER.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

ROYAL ACADEMY PICTURES, 1898.

PART IV.

48 × 48

IN REALMS OF FANCY

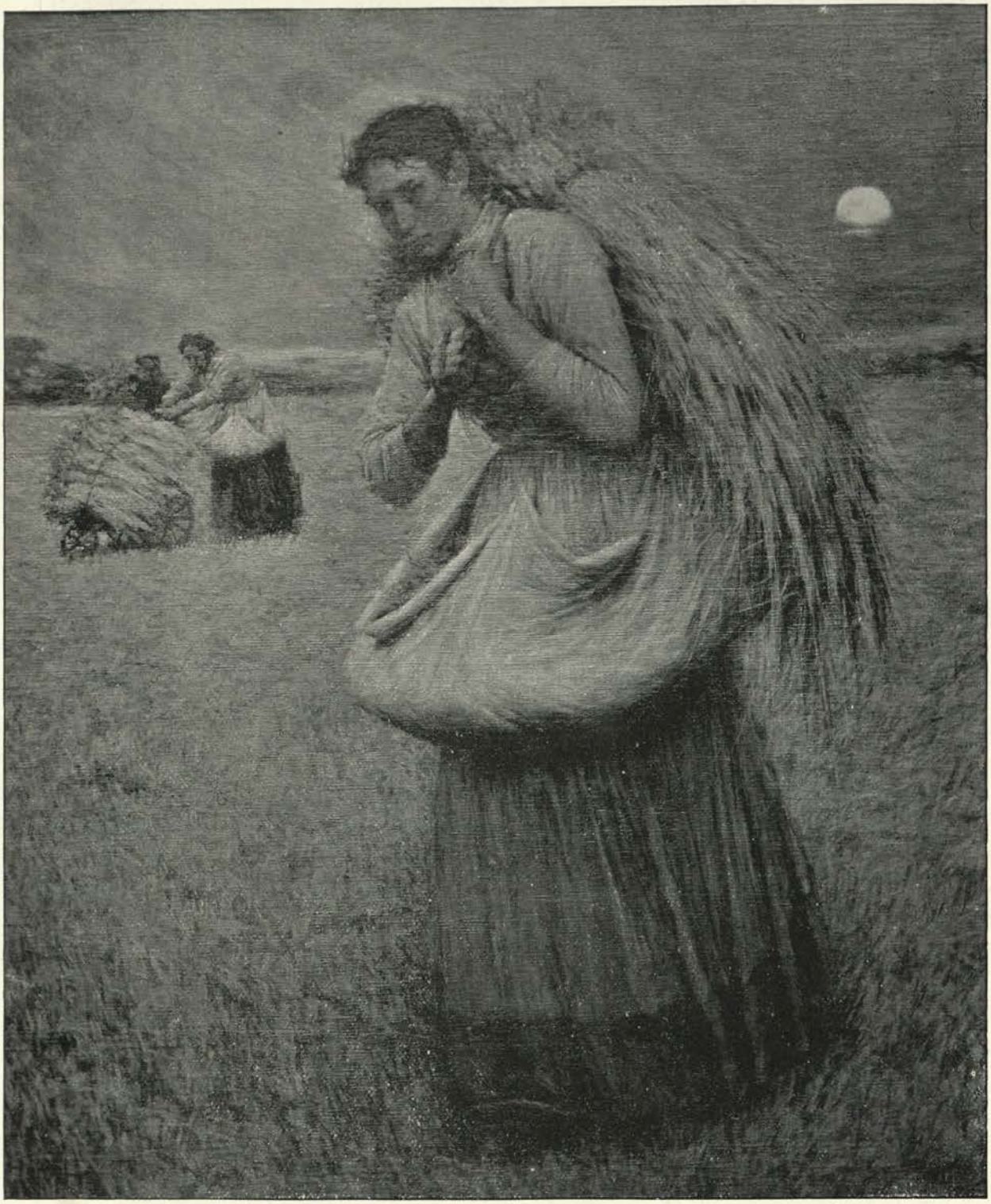
S. MELTON FISHER.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

63 × 50

"CHILDREN OF THE CHAPEL" (CHAPEL ROYAL, ST. JAMES'S PALACE).

WILLIAM F. YEAMES, R.A.



51 × 42

NIGHTFALL.

H. H. La Thangue, A.R.A.

48×72

A MOORLAND ROAD.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

38 × 20

A BRIGAND.

EDWARD S. HARPER.

40 × 20

REFLECTIONS.

HORACE H. CAUTY.

81 × 45

EDITH MARY, DAUGHTER OF N. MACMICHAEL, ESQ.

J. YOUNG HUNTER.

30 × 48

THE LAST STAND OF THE 44TH REGIMENT AT GUNDAMUCK, 1842.

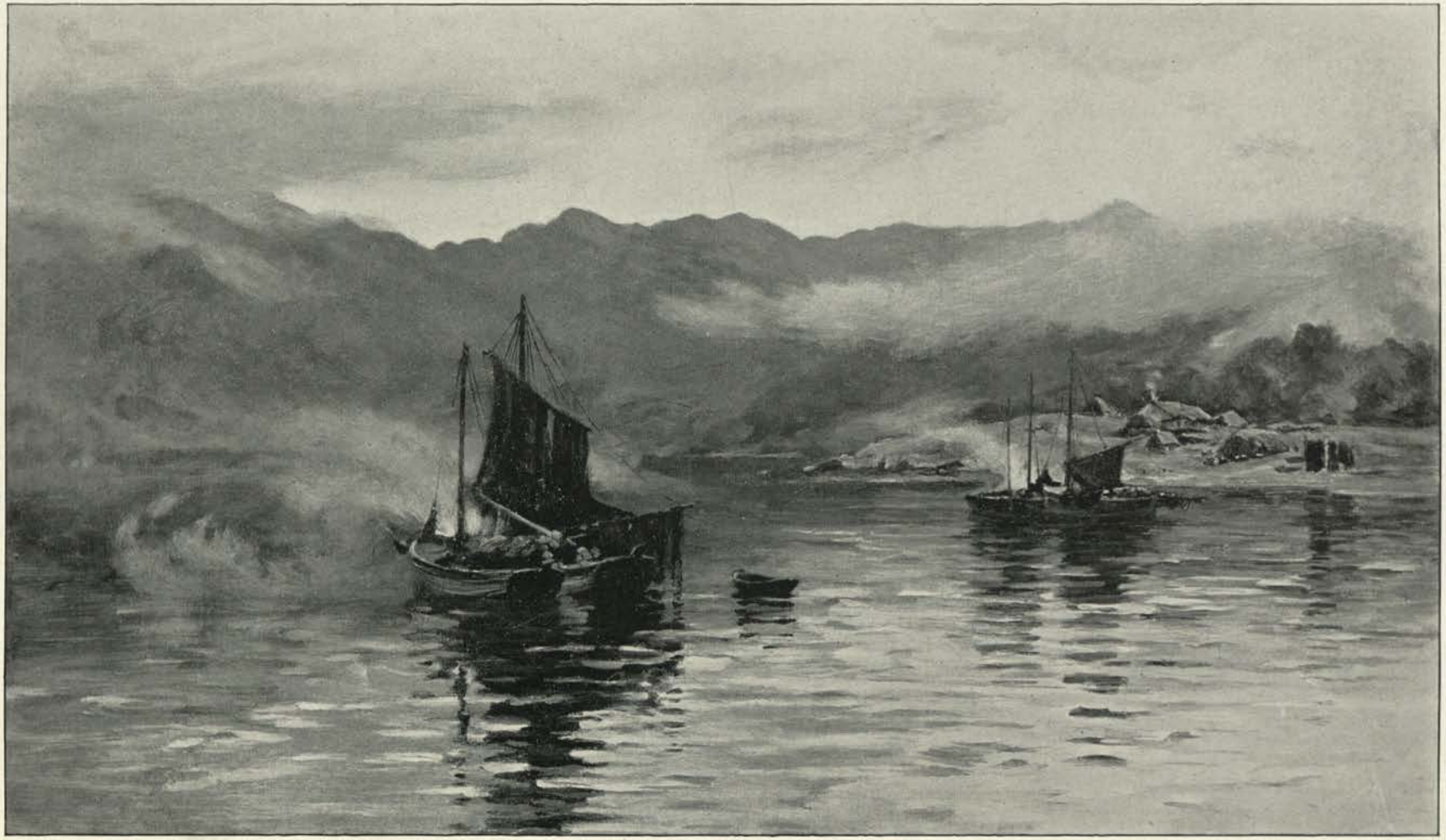
W. B. WOLLEN.

(By Permission of the Officers of 44th Regiment, 1st Battalion Essex Regiment.)

48 × 72

THE BANKS OF THE AVON.

ERNEST PARTON.



28 × 48

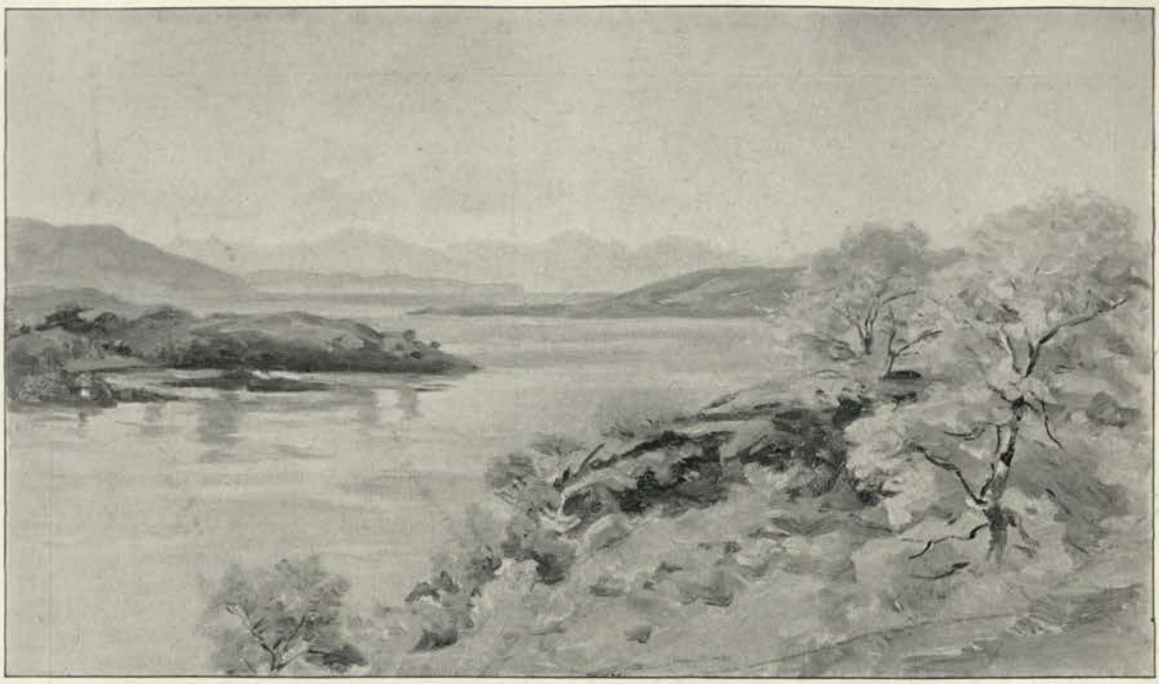
STILL EVENING.

COLIN HUNTER, A.R.A.

49 × 74

HIDING THE DESERTER.

JOHN R. REID.



14 × 24

THE HILLS OF SKYE, FROM LOCH DUICH.

COLIN HUNTER, A.R.A.

25 × 30

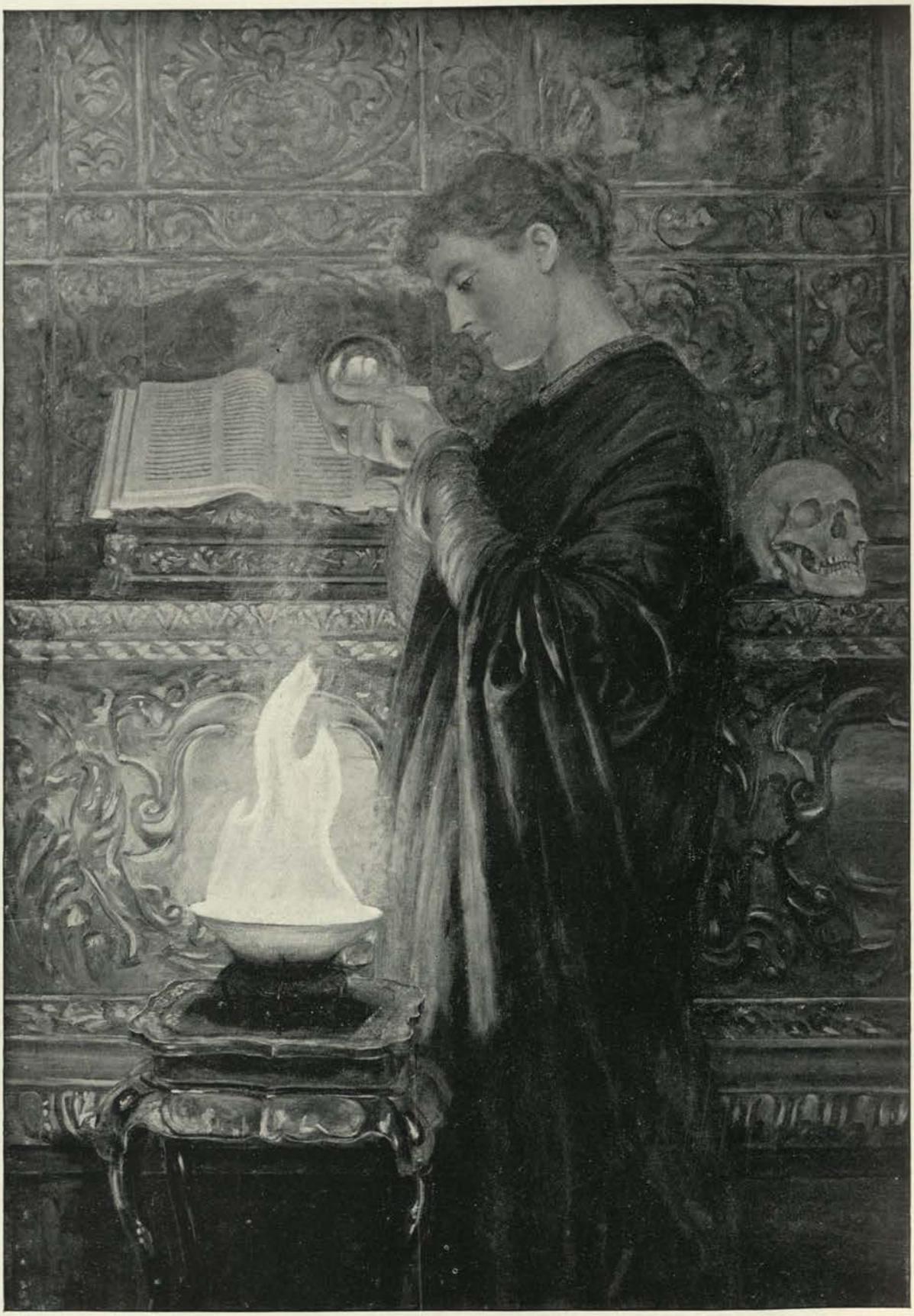
THE STORY.

FRANK BRANGWYN.

96 × 60

VISCOUNTESS PORTMAN.

A. S. Cope.



60 × 40

A STUDENT OF NECROMANCY.

VAL C. PRINSEP, R.A.

56 × 44

THE RT. HON. WILLIAM COURT GULLY, Q.C., M.P., SPEAKER OF THE HOUSE OF COMMONS.

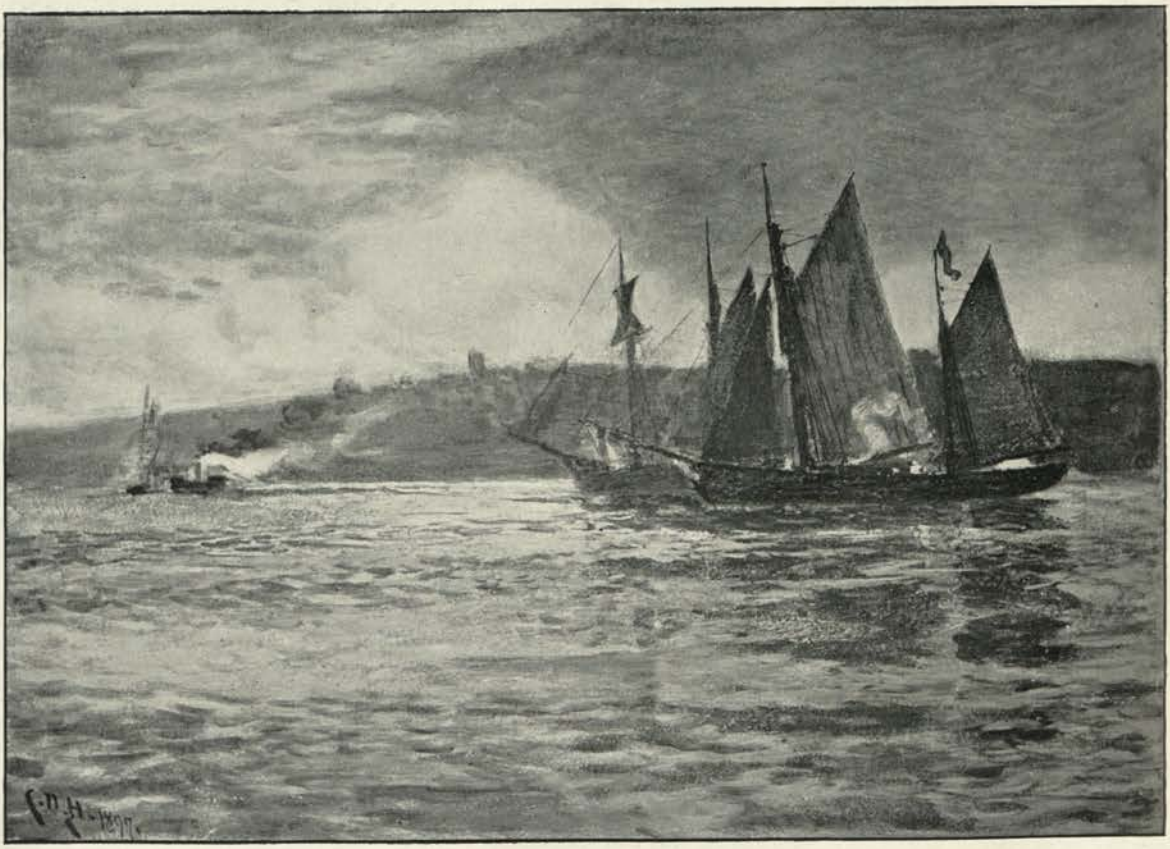
(Painted for the Hon Society of the Inner Temple.)

THE HON. JOHN COLLIER.

26 × 38

ON A SUNNY AFTERNOON.

T. Sidney Cooper, R.A.



13 × 19

AFTER RAIN (*Water-Colour*).

C. Napier Hemy, A.R.A.

72 × 60

IN FIELDS ELYSIAN.

"Then blinded Death could steal about unheeded,
For in those fields the scythe is never needed."

HERBERT A. OLIVIER.

40 × 50

A PASSING CLOUD.

T. Sidney Cooper, R.A.

42 × 50

WEIGHING ANCHOR: ZUYDER ZEE.

EDWIN HAYES, R.H.A., R.I.

42×31

MY HALL.

RUDOLPH LEHMANN.

24×20

ELSA, DAUGHTER OF BARON DEICHMANN.

JAMES SANT, R.A.

48 × 72

BLACKMORE VALE.

YEEND KING, R.I.

52 × 78

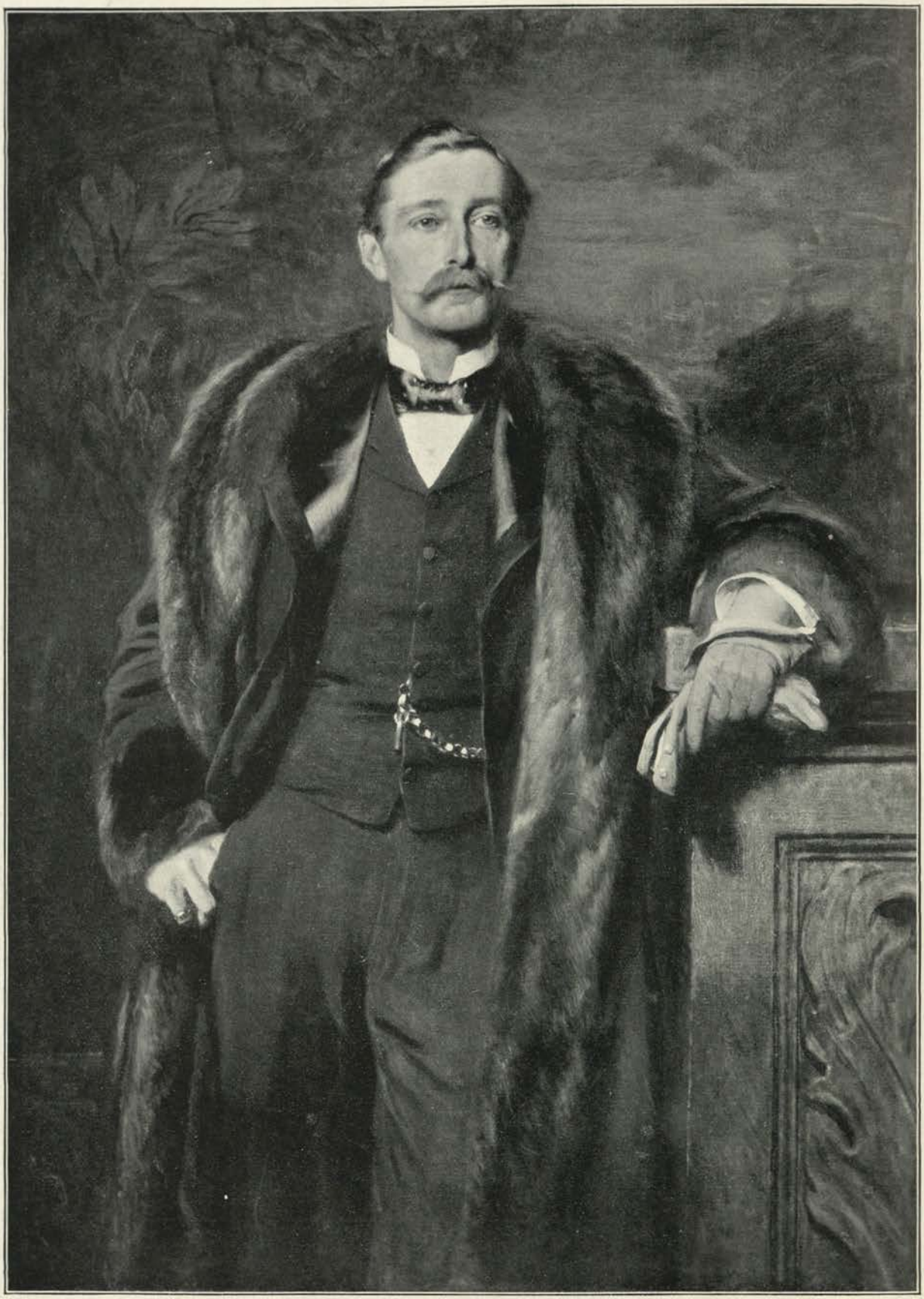
LANDING OF THE DANES IN DORSET.

ARTHUR MEADE, R.B.A.

64 × 74

THE HAPPY VALLEY.

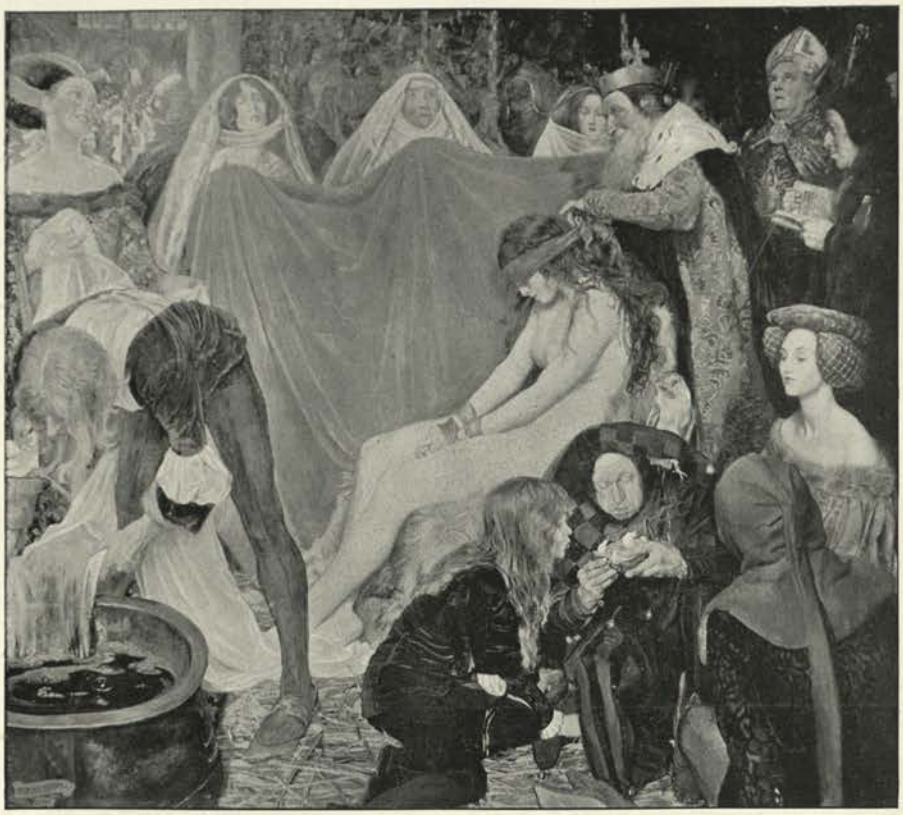
WILLIAM STOTT, OF OLDHAM.



56 × 40

THE EARL OF PEMBROKE.

HENRY T. WELLS, R.A.



TRUTH.

"Of Truth doth here this truth appeare Withouten al disgyse,
How men do stryve wych are y-lyve To shutte her from their eyes."

BYAM SHAW.

(By Permission of Messrs. Dowdeswell and Dowdeswelles, Limited, the Owners of the Copyright.)

20 inches

A KNIGHT-ERRANT.

GILBERT BAYES.

30 × 20

"I'LL THROW YOU IN!" *(Water-Colour).*

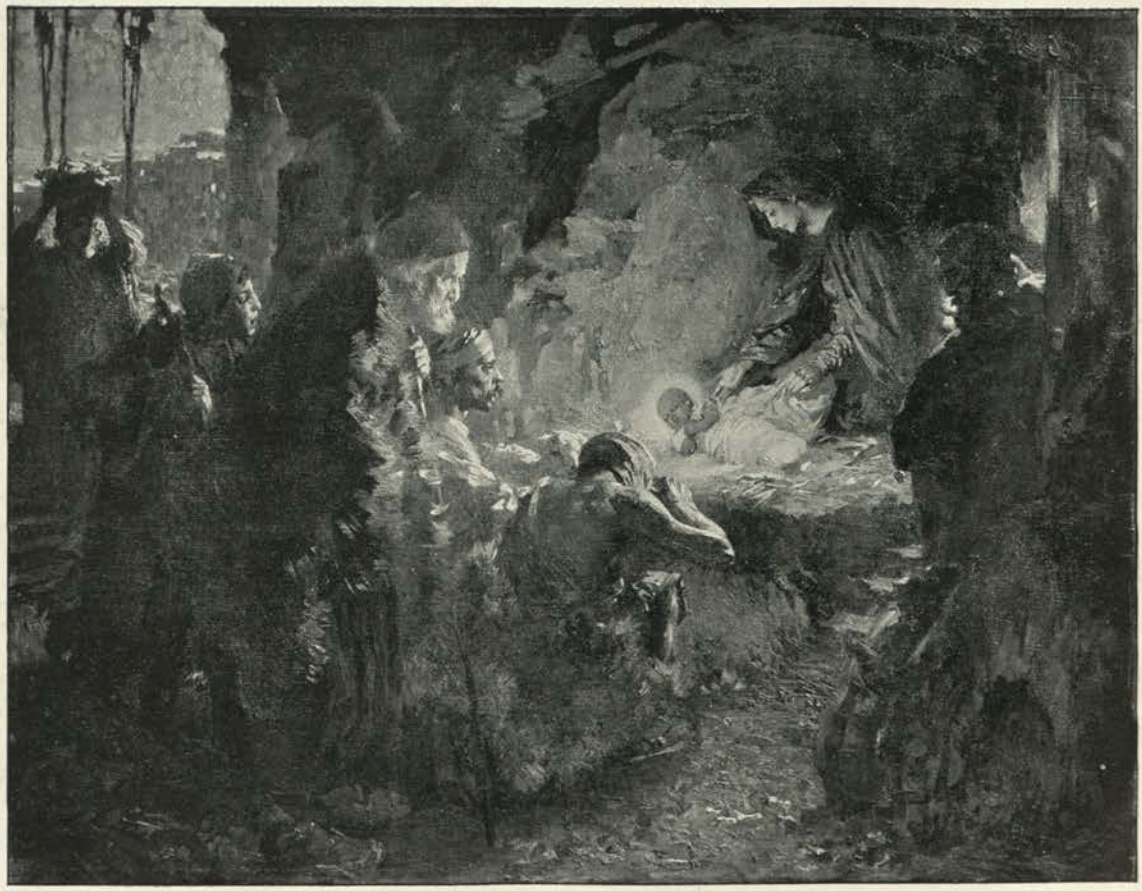
H. CAFFIERI, R.I.

48×72

THE MEETING OF BURNS AND SCOTT

C. Martin Hardie, R.S.A.

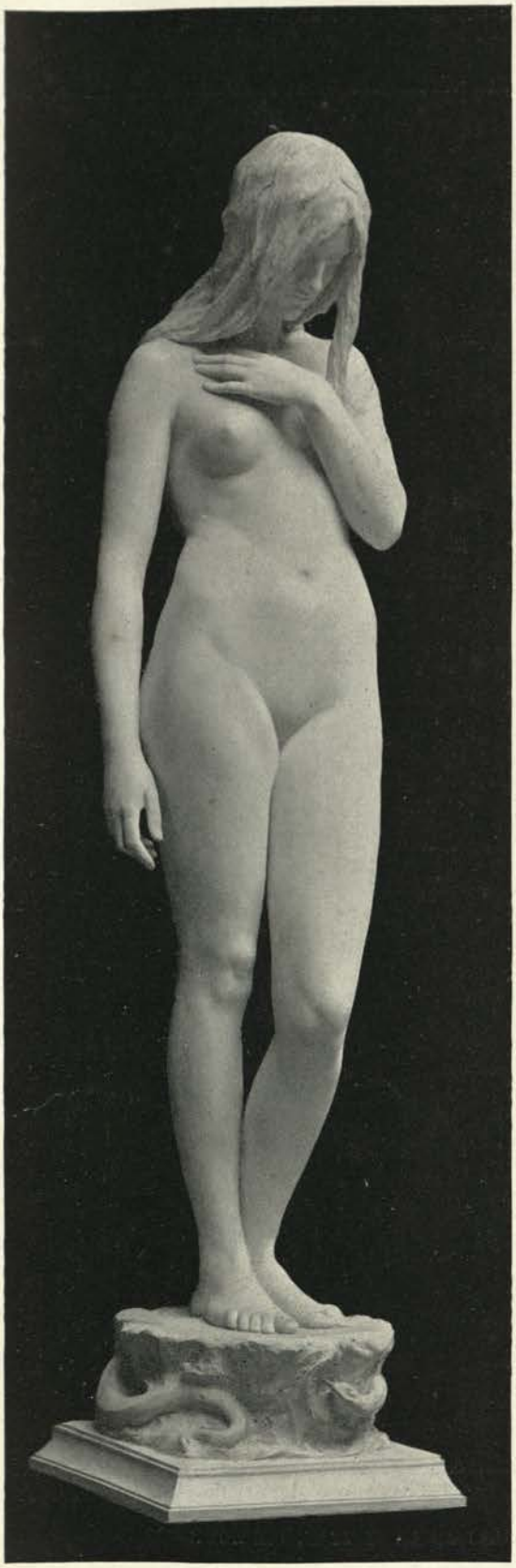
(A Photogravure of this Picture is published by Doit and Son, Edinburgh.)



42×54

THE ADORATION OF THE SHEPHERDS.

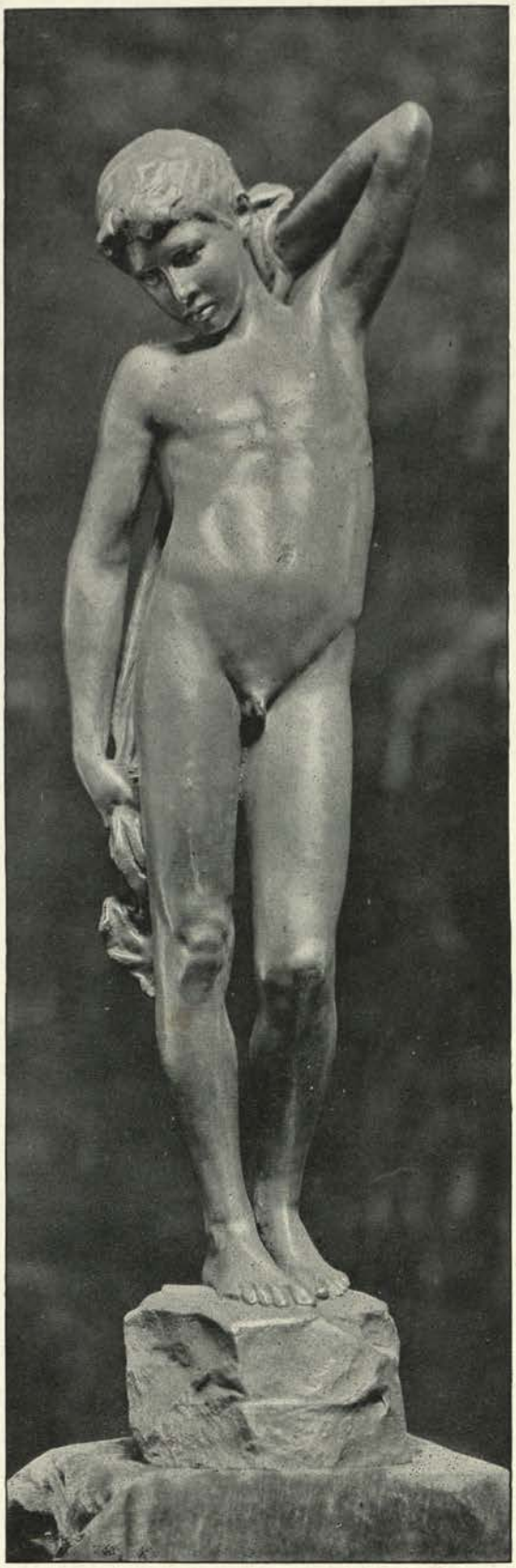
James Clark.



Life-size

EVE.

THOMAS BROCK, R.A.



20 inches

THE BATHER (*Bronze*).

W. HAMO THORNYCROFT, R.A.

THE DUCHESS OF SOMERSET, IN A DRESS AS LADY JANE SEYMOUR.

SIR EDWARD J. POYNTER, P.R.A.

48 × 36

G. H. WILLIAMSON, ESQ., J.P.

ARTHUR HACKER, A.R.A.

42 × 60

HEATHER.

J. Clayton Adams.

52 × 46

THE ARTIST'S DAUGHTER.

FREDERICK GOODALL, R.A.

54 × 36

DOROTHY, DAUGHTER OF W. H. KENDALL GRIMSTON, ESQ

GEORGE H. BOUGHTON, R.A.

57 × 86

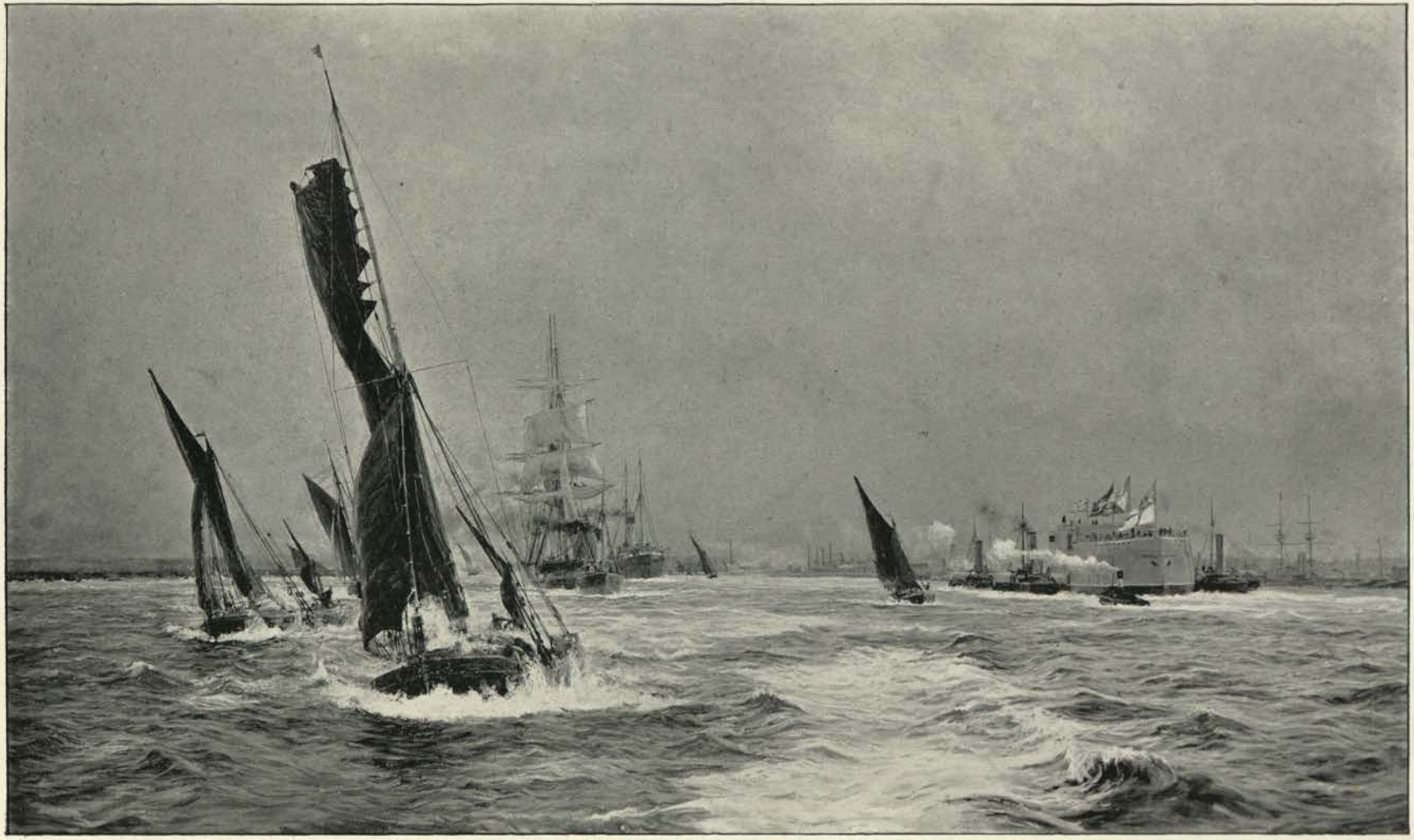
OPULENT AUTUMN.

ALFRED EAST, R.I.

53 × 72

THE AWAKENING.

T. C. Gotch.



36 × 60

COMMERCE AND SEA-POWER.

W. L. Wyllie, A.R.A.

46 x 72

A PLACID STREAM.

George Wetherbee, R.I.

40 × 60

KATWIJK DUNES.

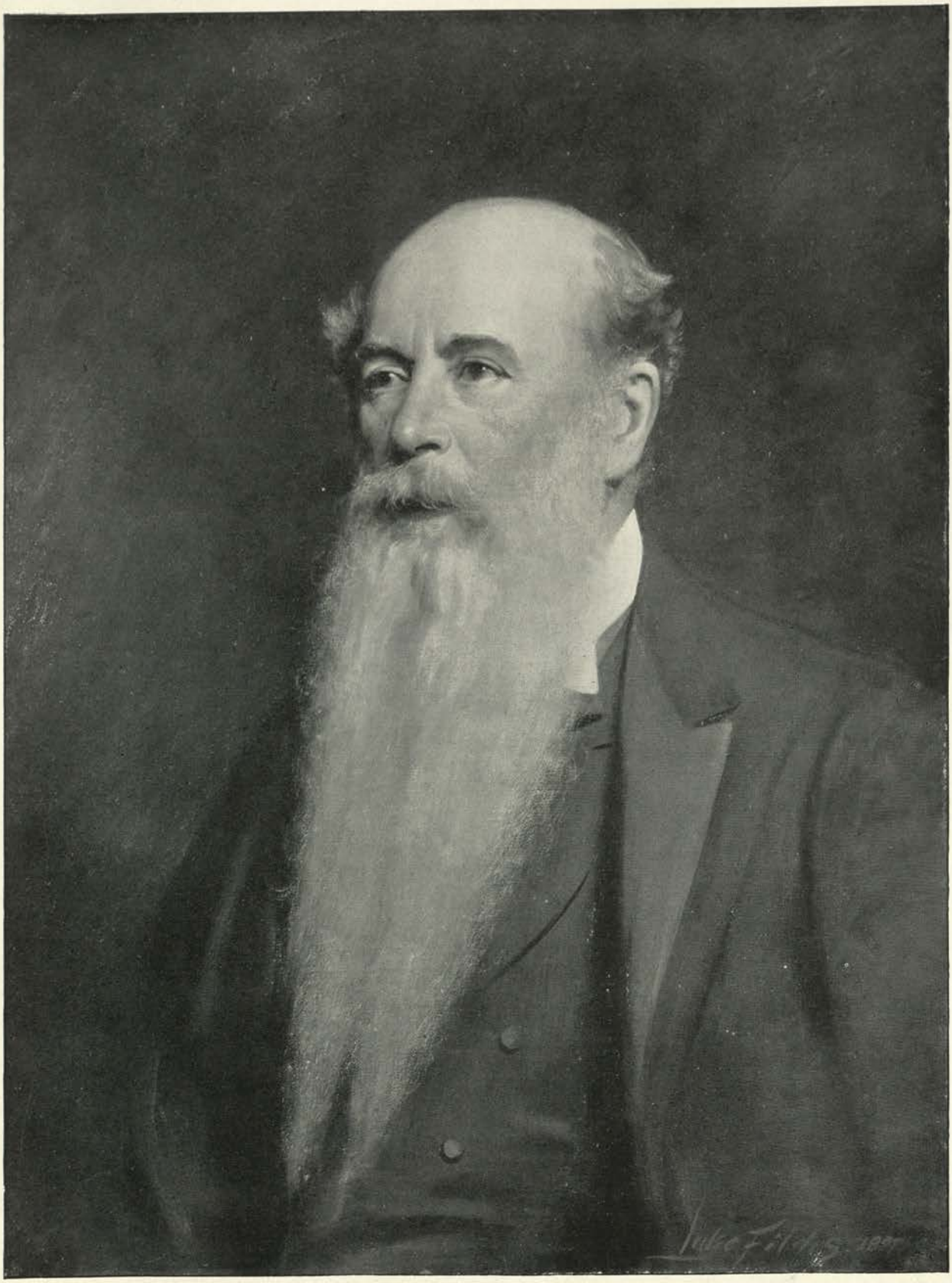
F. Stuart Richardson.

76 × 104

CHRIST AND THE LITTLE CHILD (St. Luke ix. 47, 48; St. Matthew xviii. 2-4).

George W. Joy.

(*Copyright by Franz Hanfstaengl, 1898, by whom a Photogravure will be issued.*)



30 × 22

JOHN AIRD, ESQ.

LUKE FILDES, R.A.

120 × 99

ON THE THRESHOLD OF THE CITY, JUNE 22, 1897.

SOLOMON J. SOLOMON, A.R.A.

48 × 72

OPEN PASTURES.

FRED MILNER.

A DRINKING-HORN AND STAND (*Silver Gilt.*)

W. GOSCOMBE JOHN.

50 × 40

COLONEL MOUNT BATTEN.

JAMES SANT, R.A.

35 × 26 TO THE RESCUE: AN EPISODE OF THE CIVIL WARS (*Diploma Picture*).

ERNEST CROFTS, R.A.

ROYAL ACADEMY PICTURES, 1898.

PART V.

56 × 56

JOHN RIDD'S SECOND VISIT TO LORNA DOONE.

"By the side of the stream she was coming to me, even among the primroses."—*Lorna Doone*, chap. xvi.

W. HATHERELL, R.I.

[Copyright is in every case strictly reserved.]

48 × 72

A HALT IN A GLEN.

T. Sidney Cooper, R.A.

94 × 58

LORD MIDDLETON.

Walter Urwick.

33 × 27

"Shall I, wasting in despair, Die because a woman's fair? . . .
If she think not well of me, What care I how fair she be?"

J. Watson Nicol.

(A Photogravure will be published by Mr. Arthur Burchett.)

60 × 45

SIR GEORGE FAUDEL PHILLIPS, BART., C.C.S.I.

SOLOMON J. SOLOMON, A.R.A.

26 × 40

ENTRANCE TO BARRY DOCK.

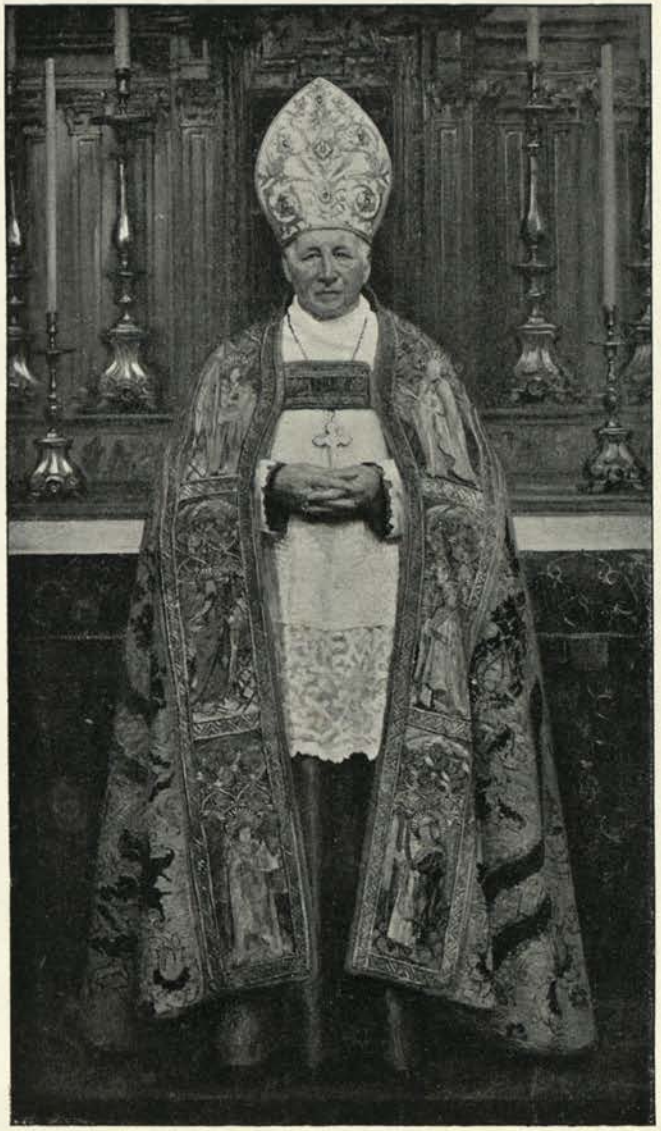
W. L. Wyllie, A.R.A.

(By Permission of Sir John Wolf Barry.)

54 × 96

THE ROAD TO CAMELOT: FROM "THE LADY OF SHALOTT."

GEORGE H. BOUGHTON, R.A.



83×52
THE RT. REV. THE BISHOP OF EMMAUS.

H. Harris Browne.

78×24
ST. CECILIA.

Edyth Starkie.

44×34
A RECITATION BY MISS LEONARD.

Hugh de T. Glazebrook.

32 × 44

ARLINGTON ROW, GLOUCESTERSHIRE.

GEORGE D. LESLIE, R.A.

38 × 72

"UNDER THE GREENWOOD TREE."

H. W. B. Davis, R.A.

40 × 60

JAMES AT LA HOGUE, MAY, 1692.

"During the action a generous exclamation burst from James. When he first saw the seamen in swarms scrambling up the high sides of the French ships from their boats, he cried out, 'Ah! none but my brave English could do so brave an action!"—*See Dalrymple's "Memoirs."*

EYRE CROWE, A.R.A.

45 × 75

ONE SUMMER'S NIGHT.

J. Noble Barlow.

25 × 31

TWO HEADS ARE BETTER THAN ONE.

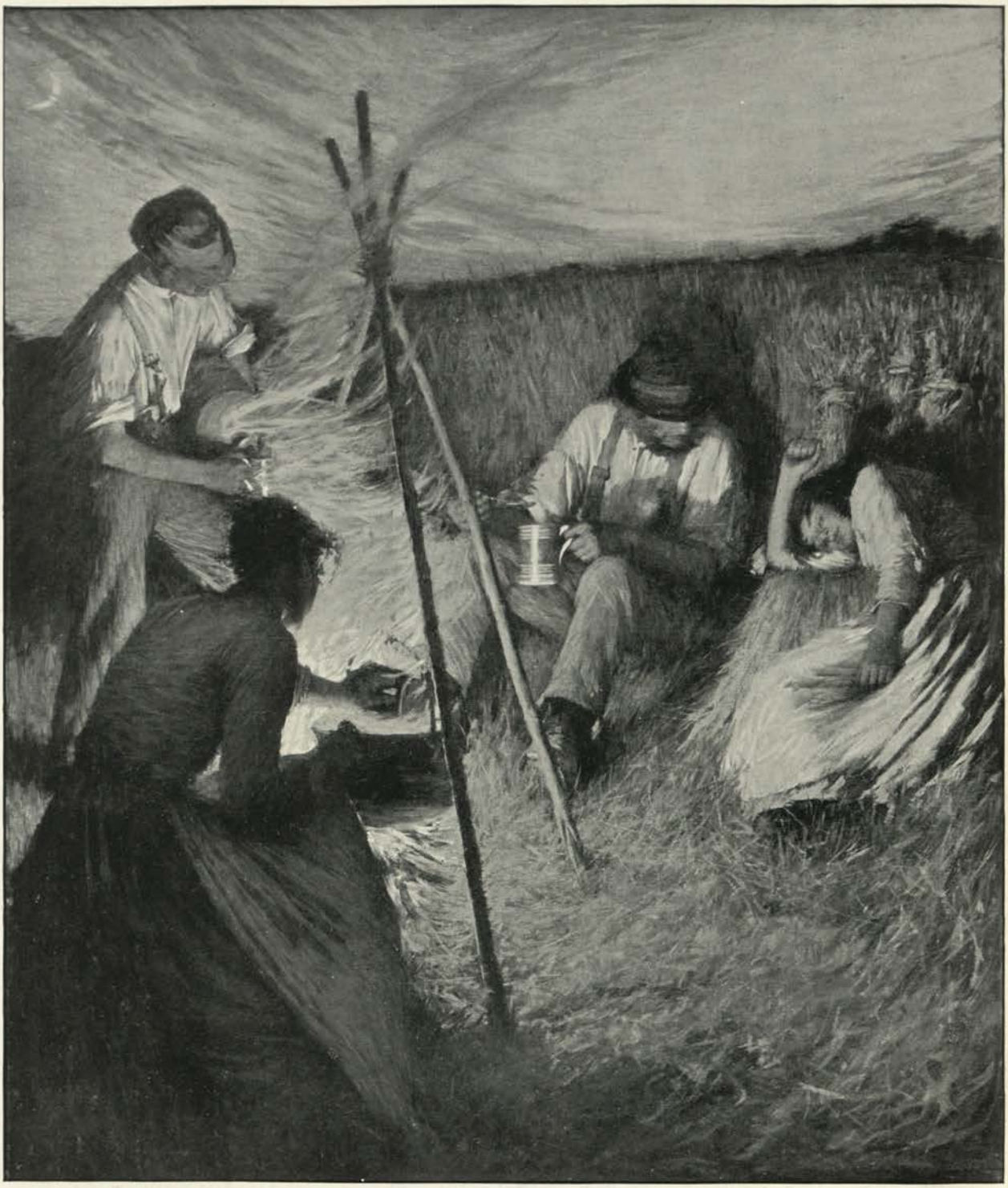
172

Fred Roe.

30 × 25

A DUTCH GIRL.

VAL C. PRINSEP, R.A.

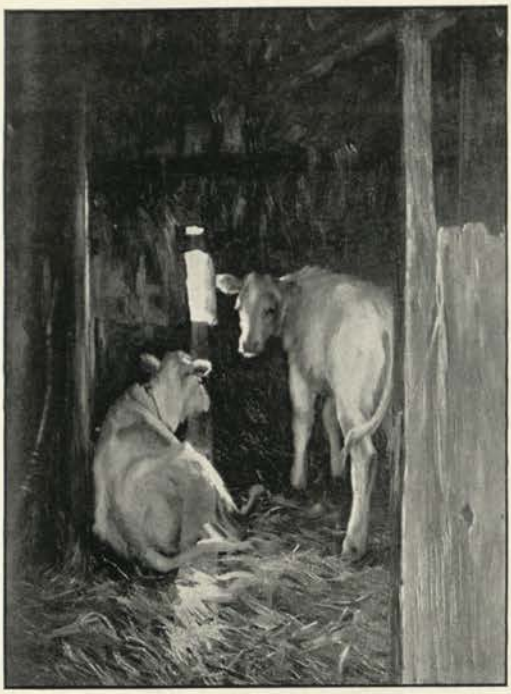


82 × 70

HARVESTERS AT SUPPER.

H. H. La Thangue, A.R.A.

(By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.)



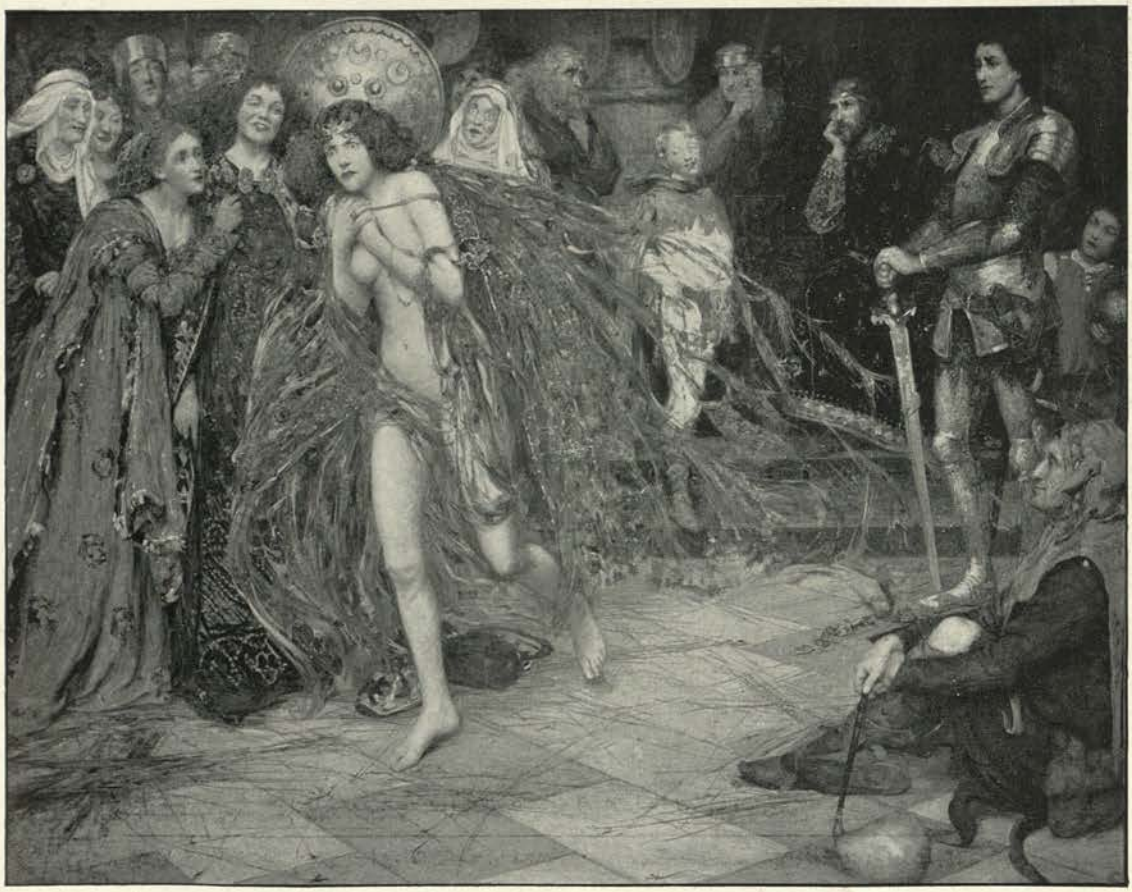
A SHAFT OF LIGHT.

EDWARD G. HOBLEY.

66 × 48

THE ANGEL OF THE GRAIL.

CHARLES F. M. CLEVERLY.



60 × 78

THE MAGIC MANTLE.

A little boy came to the Court of King Arthur with a magic mantle, which no wife could wear who was not true to her lord.

I. L. GLOAG.

51 × 83

AN EVENING SONG.

ALFRED EAST, R.I.

SPARKLETS.

R. W. Macbeth, A.R.A.

(By Special Permission of H. V. Rudston Read, Esq.)

42 × 84

TREVOSE HEAD, CORNWALL.

JOHN BRETT, A.R.A.

44×70

THE AWAKENING OF TITANIA.

"Methought I was enamoured of an ass."—*Midsummer Night's Dream.*

J. C. Dollman, R.I.

37 × 29

MISS ETHEL M. HALE.

HENRY T. WELLS, R.A.

50 × 40

VIVIAN, SON OF S. GEORGE HOLLAND, ESQ.

MARY L. WALLER.

45 × 74

THE TEMPTATION IN THE WILDERNESS.

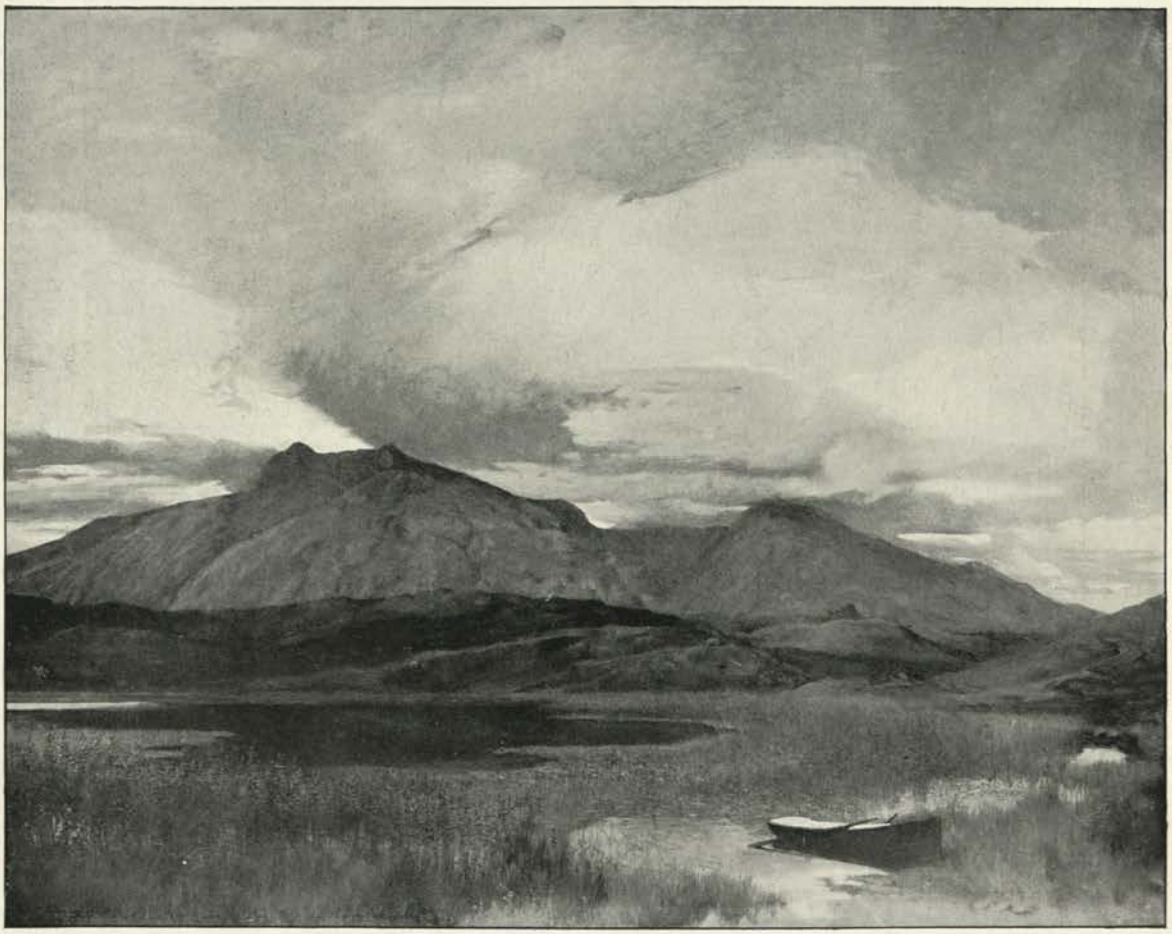
"And He was there in the wilderness forty days, tempted of Satan."—*St. Mark* i. 13.

BRITON RIVIERE, R.A.

40 × 72

WORCESTER.

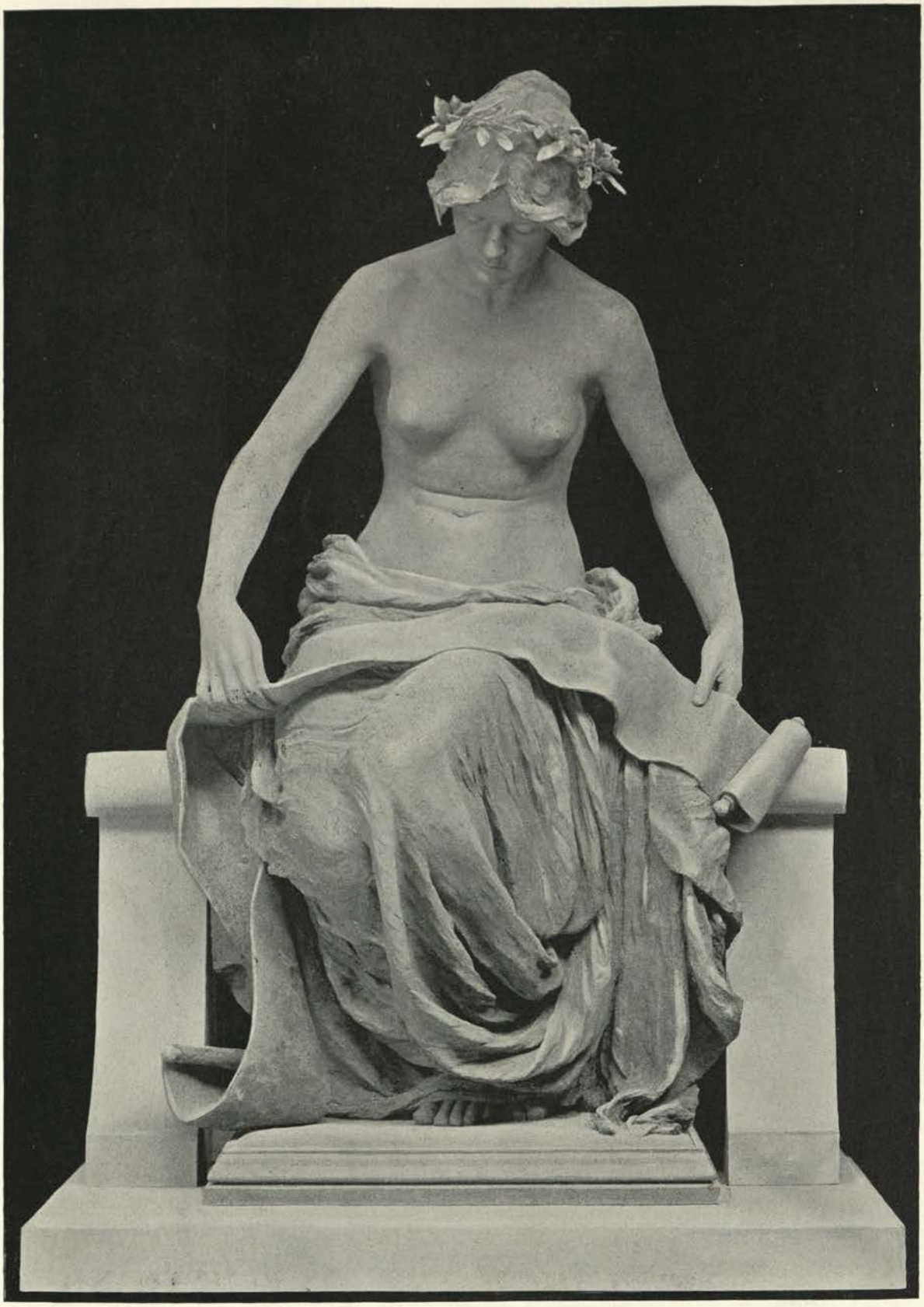
STUART LLOYD.



40 × 50

BEN CRUACHAN AT SUNSET.

ALFRED PRIEST.

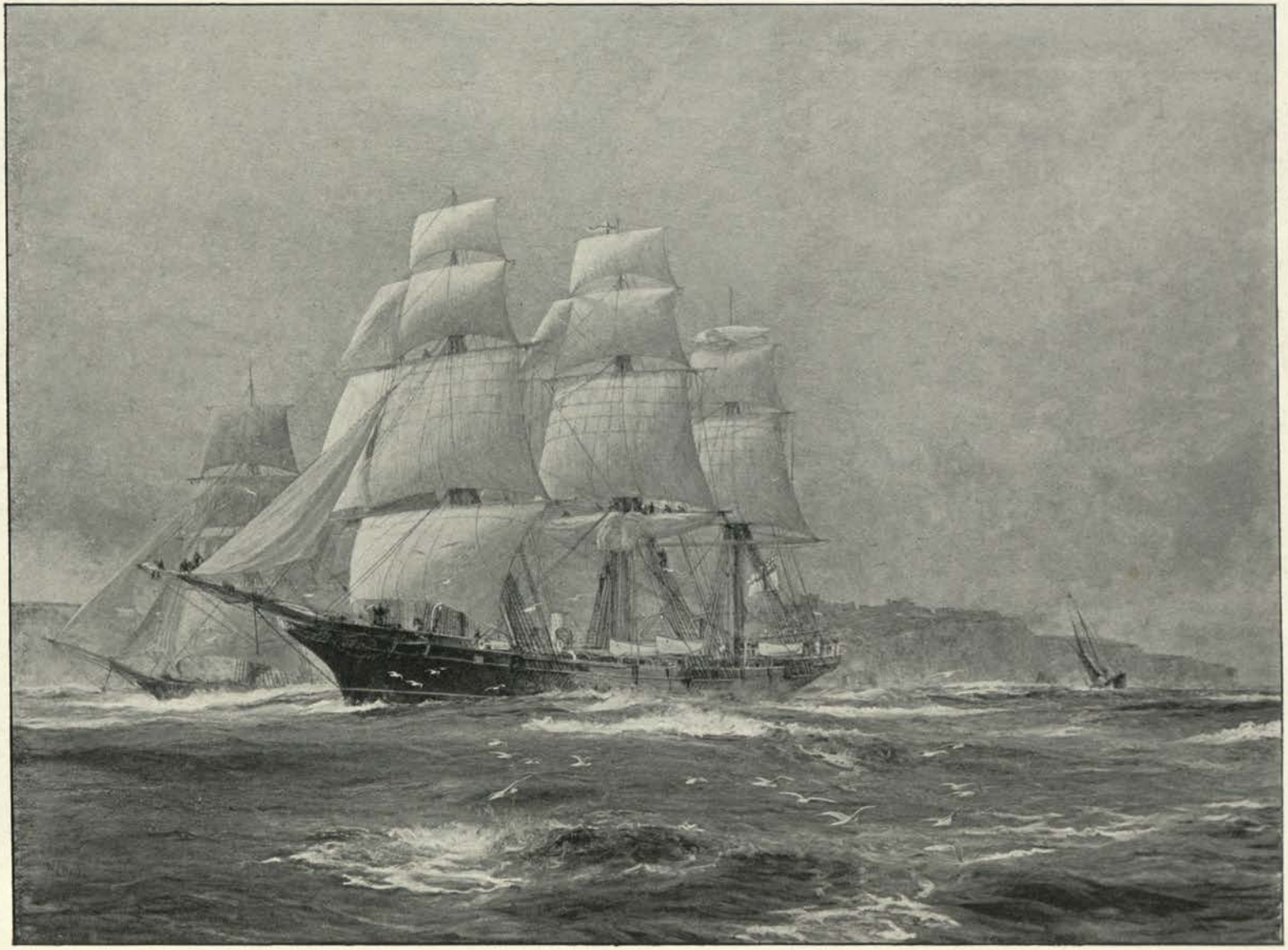


5 feet

KNOWLEDGE.

(*Part of the Monument to the late Maharajah of Mysore.*)

E. Onslow Ford, R.A.



30 × 40

R.Y.S. *VALHALLA.*

W. L. Wyllie, A.R.A.

65 × 50

SAFE.

S. E. Waller.

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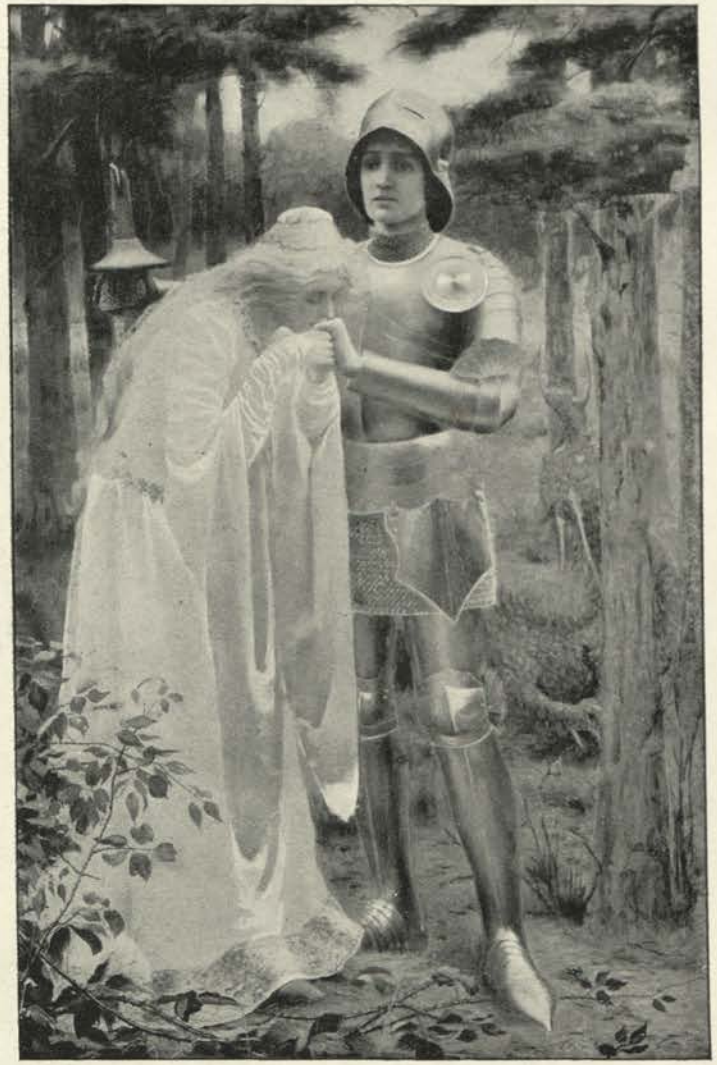
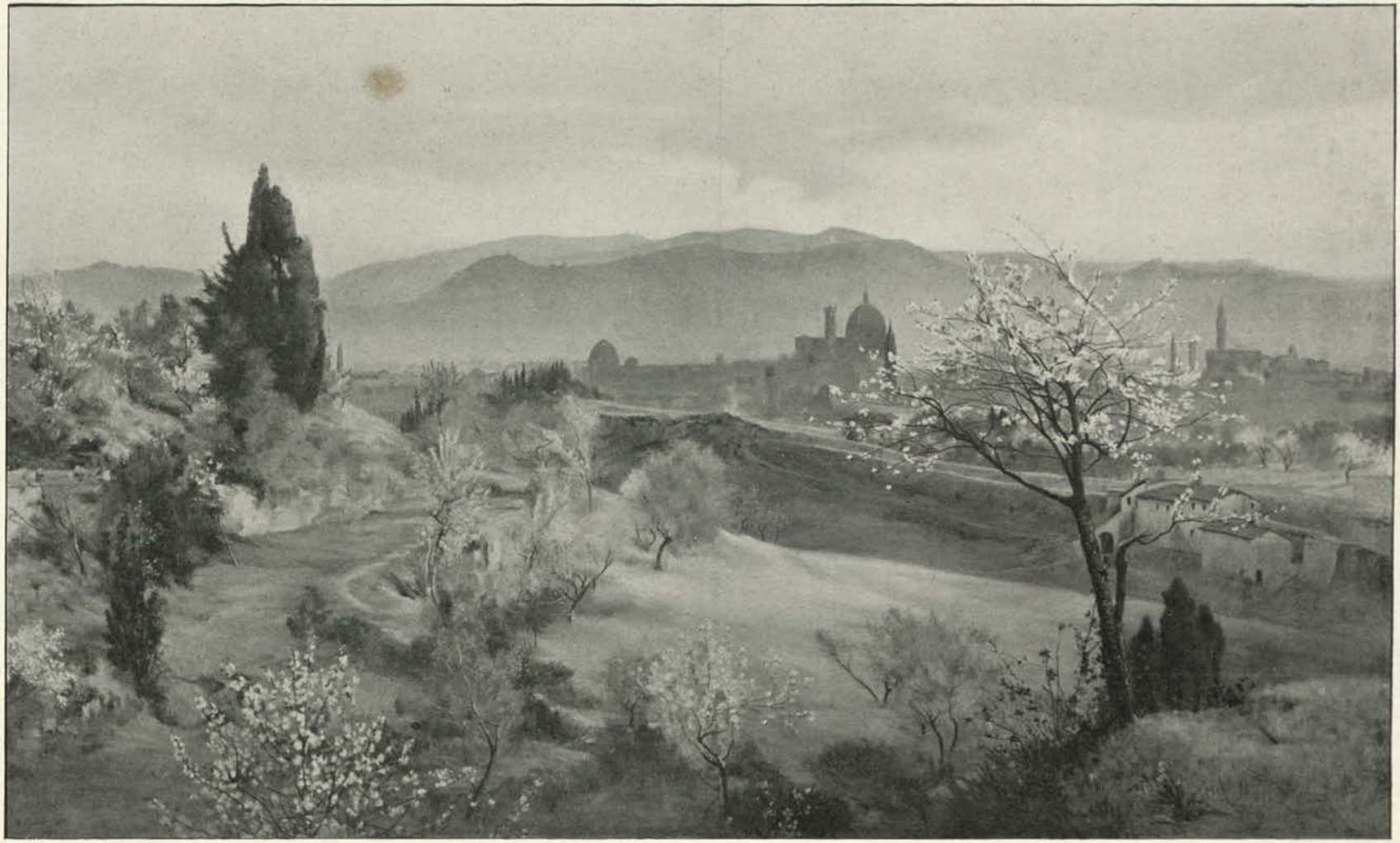


73 × 48

BRITOMART AND AMORET.

"Princess Britomart, disguised as a knight, fulfilling a vow to her absent lover, rescues the Lady Amoret from durance vile by slaying the monster Busyran."—*Spenser's "Faërie Queene,"* book iv. canto i.

Mary L. Raphael.



FLORENCE IN SPRING.

M. Ridley Corbet.

46 × 72

LABOURERS.

ARNESBY BROWN.

48 × 72

FLOWERS OF THE FIELD.

DAVID MURRAY, A.R.A.

60 × 72

THE HARROW.

GEORGE CLAUSEN, A.R.A.

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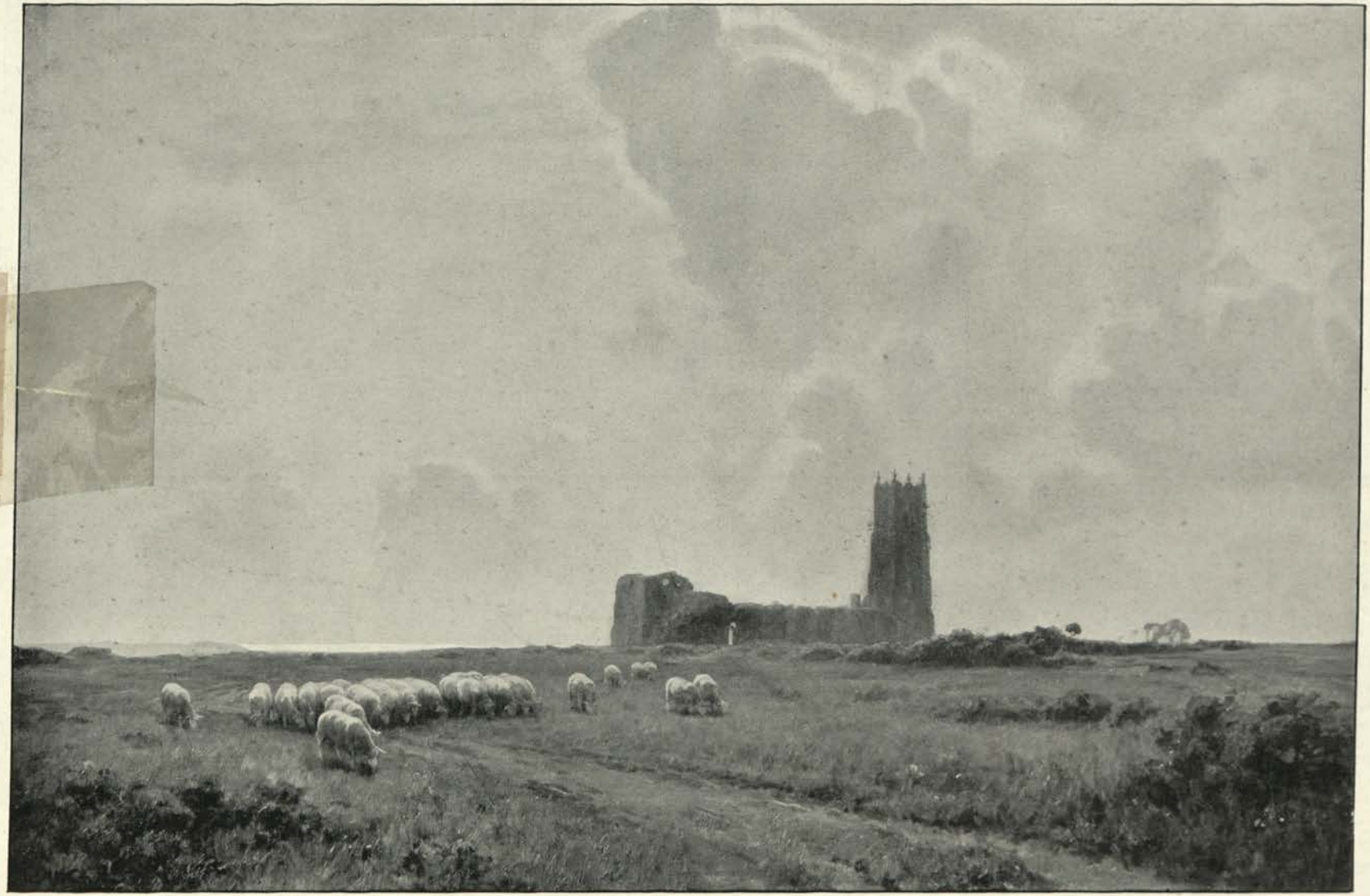


48 × 72

THE LONELY CHURCH.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

THE ENCHANTED SHORE.

W. H. MARGETSON.

2 feet

THE FISHERMAN AND THE MERMAID.

EDWARD LANTÉRI.

THE QUEEN OF SPADES (*Water-Colour*).

BYAM SHAW.

(By Permission of Messrs. Dowdeswell and Dowdeswelles, Limited.)

24 × 18

"A FELLOW-FEELING MAKES ONE WONDROUS KIND" (*Etching*).

HERBERT DICKSEE.

(*By Permission of Messrs. Frost and Reed, of Bristol, the Publishers of the Plate.*)

71 × 46

MRS. BURNE.

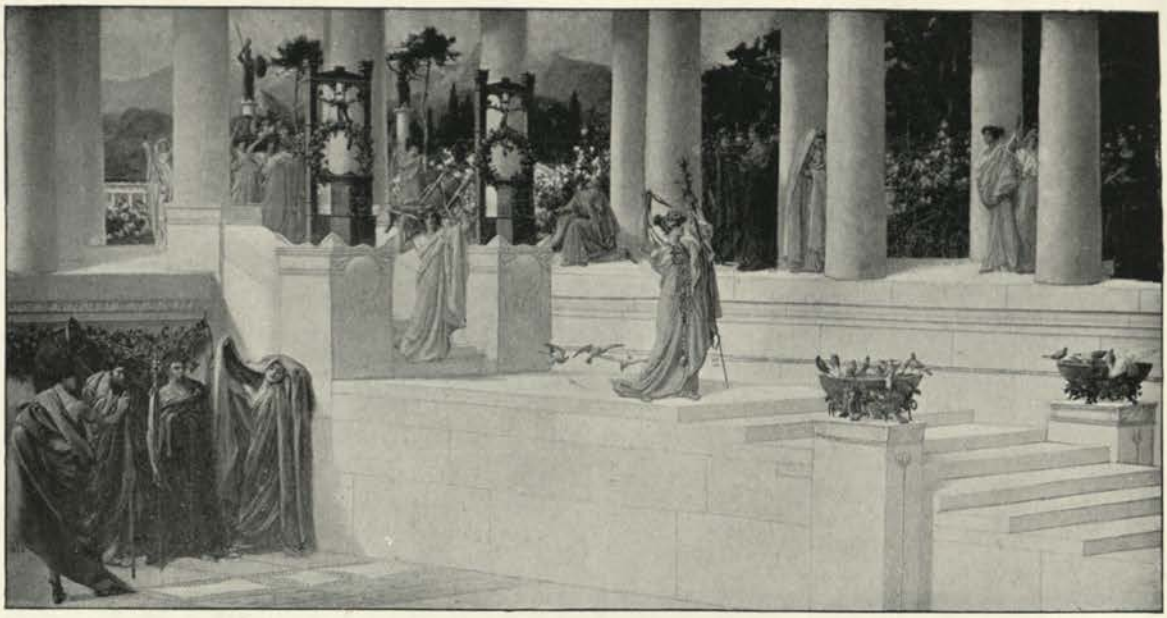
ARTHUR HACKER, A.R.A.

48 × 60

SISTERS.

"A sorrow's crown of sorrow is remembering happier things."

A. Chevallier Tayler.

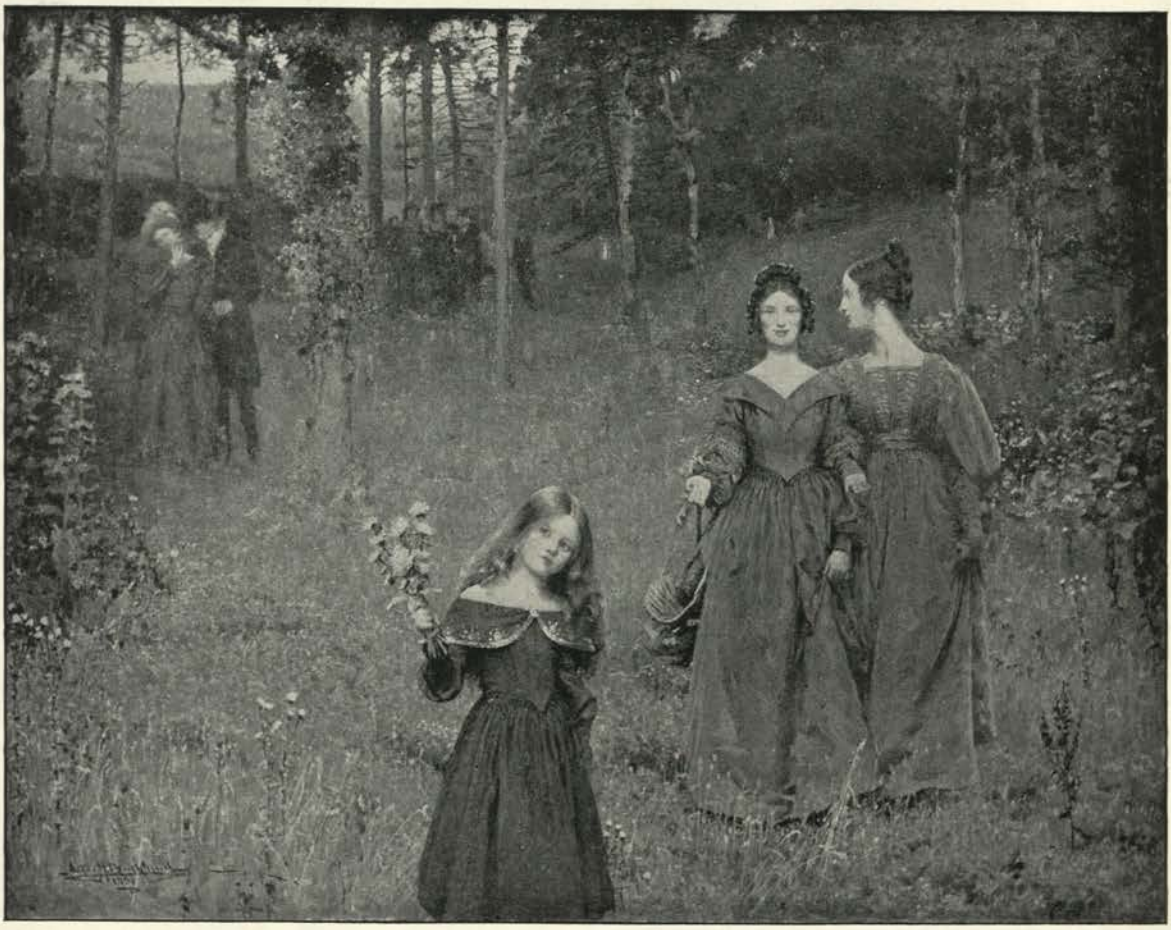


36 × 75

TELEMACHUS AT THE HOUSE OF MENELAUS.

"In the heart of Telemachus he stirred a yearning to lament his father . . . And Menelaus marked him, and mused in his mind whether he should leave him to speak of his father. While yet he pondered these things in his mind, Helen came forth from her vaulted chamber."—*Odyssey*, book iv.

THOMAS R. SPENCE.



34 × 44

RETURNING HOME AT EVENING.

"One mourns that day so soon has glided by."

ARTHUR H. BUCKLAND.

53 × 30

JULIE, DAUGHTER OF SPENCER H. GOLLAN, ESQ.

JAMES SANT, R.A.

72 × 46

RIPE.

T. Eyre Macklin.

(Copyright by Franz Hanfstaengl, 1898.)

54 × 46

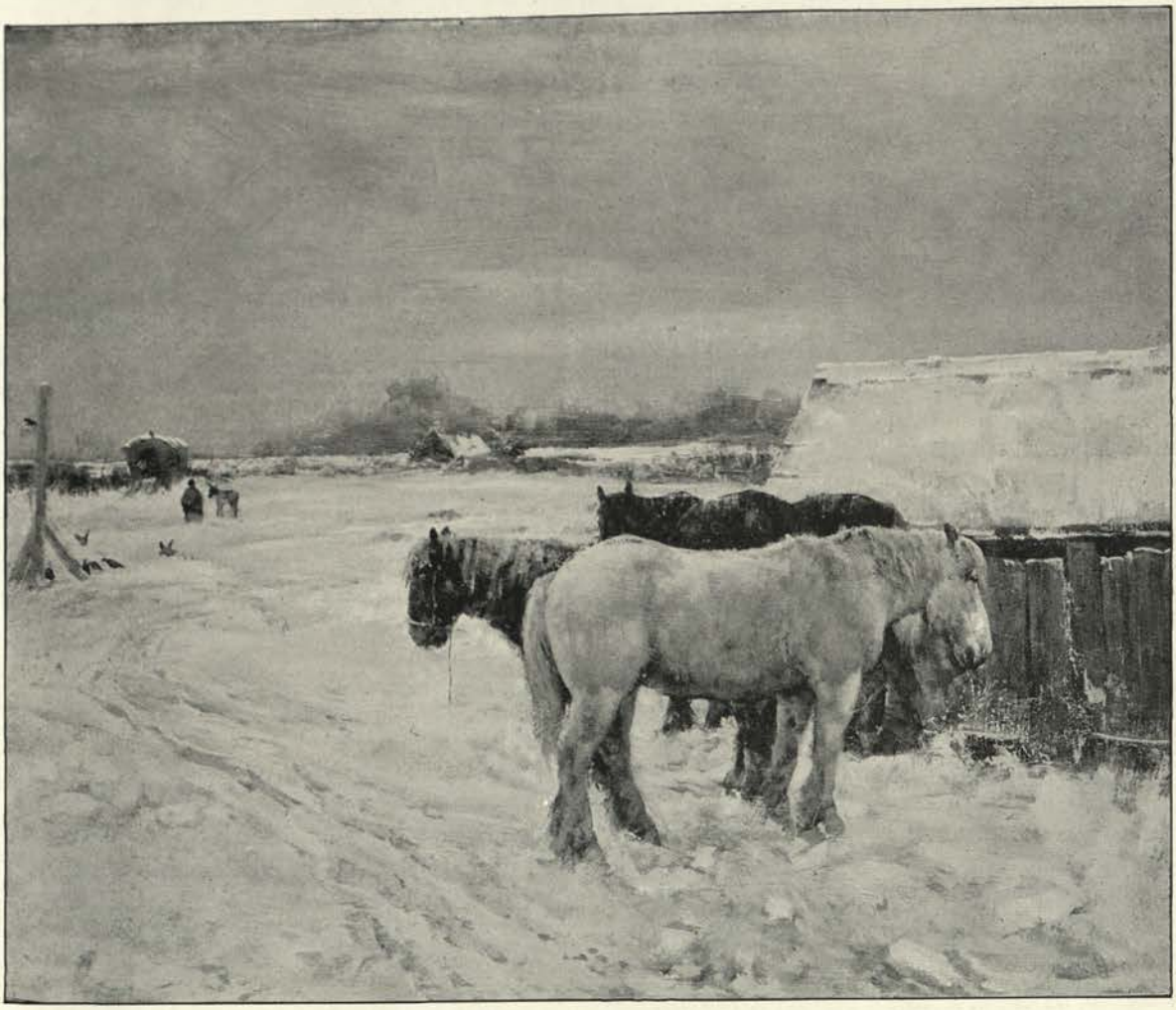
CIRCE.

Richard Jack.

30 × 41

"MAY THE FATES PROVE KIND!"

C. Haigh Wood.



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OUT IN THE COLD.

CLAUDE HAYES, R.I.

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* This picture was by error described as "Where peaceful waters glide."

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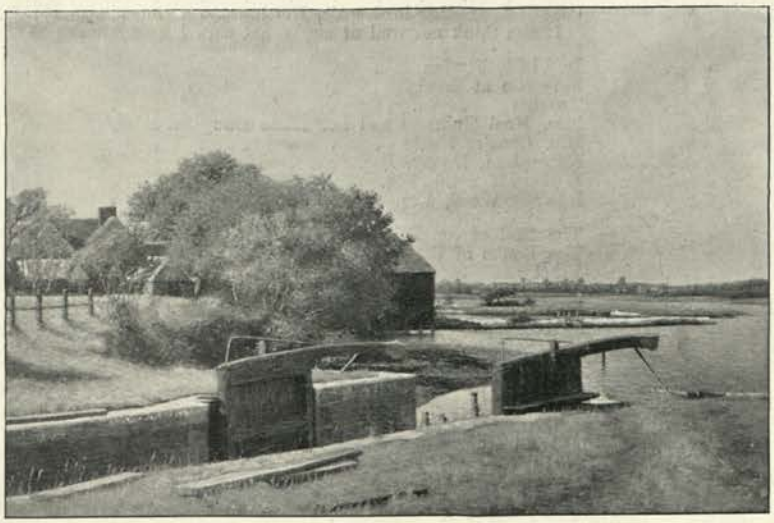

LANDSCAPE: A LOCK.

Rudolf Osslow Ford.

Printed by Cassell & Company, Limited, La Belle Sauvage, London, E.C.

The Magazine of ART

For JUNE, 1898,

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The Queen's Treasures of Art. Decorative Art at Windsor Castle: French Bronzes. By FREDERICK S. ROBINSON. With Seven Illustrations.

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The Royal Academy Exhibition. With Four Illustrations.

The New Gallery. By FERNAND KHNOPFF. With Four Illustrations.

Notes and Queries.

Rood Screens in England. By CHARLOTTE F. YONGE. With Eight Illustrations.

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Philip Hermogenes Calderon, R.A. By G. A. STOREY, A.R.A. With a Portrait of Calderon by Professor HERKOMER, R.A., and Five Illustrations of his Works.

The Chronicle of Art.—June. With Five Illustrations.

The Magazine of ART

For MAY, 1898,

CONTAINS THE FOLLOWING SPECIAL PLATES :—

Head in Coloured Chalks. By JOHN DA COSTA.

Royal Worcester Vase. Reproduced in Colours.

Amongst the Contents may be mentioned :—

The Work of John da Costa. By GLEESON WHITE. With Five Illustrations.

The Queen's Treasures of Art. Decorative Art at Windsor Castle: Later Wooden Furniture. By FREDERICK S. ROBINSON. With Eight Illustrations.

Oscar Roty. By HENRI FRANTZ. With a Portrait of Oscar Roty (by Besnard), and Twenty-Six Illustrations of his Work.

The Invention of Aubrey Beardsley. By AYMER VALLANCE. With Six Illustrations.

How a Ballet is Designed: The "Press" Ballet at the Empire Theatre. With Nineteen Illustrations by WILHELM.

Art from Australia. By A. L. BALDRY. With Eight Illustrations.

Metropolitan Art Schools: The Battersea Polytechnic. By ARTHUR FISH. With Nine Illustrations.

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Revival of the British Silk Industry. With Five Illustrations.

An Appreciation of Sir Frank Lockwood. By HARRY FURNISS.

Notes and Queries.

The Chronicle of Art.—May. With Six Illustrations.

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Study. By JULES CHERET.

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Charles Van Der Stappen. By EMILE VERHAEREN. With Seven Illustrations.

Ironwork at Hampton Court. By J. STARKIE GARDNER. With Five Illustrations.

Jules Cheret: Painter. By M. H. SPIELMANN. With a Portrait of Jules Cheret, and Five Studies.

Humour in Animal Painting: THE WORK OF MR. A. W. STRUTT, R.B.A. By ALFRED LYS BALDRY. With Six Illustrations.

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Art Teaching at the Public Schools.

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The Chronicle of Art: February. With Five Illustrations.

The Magazine of ART

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